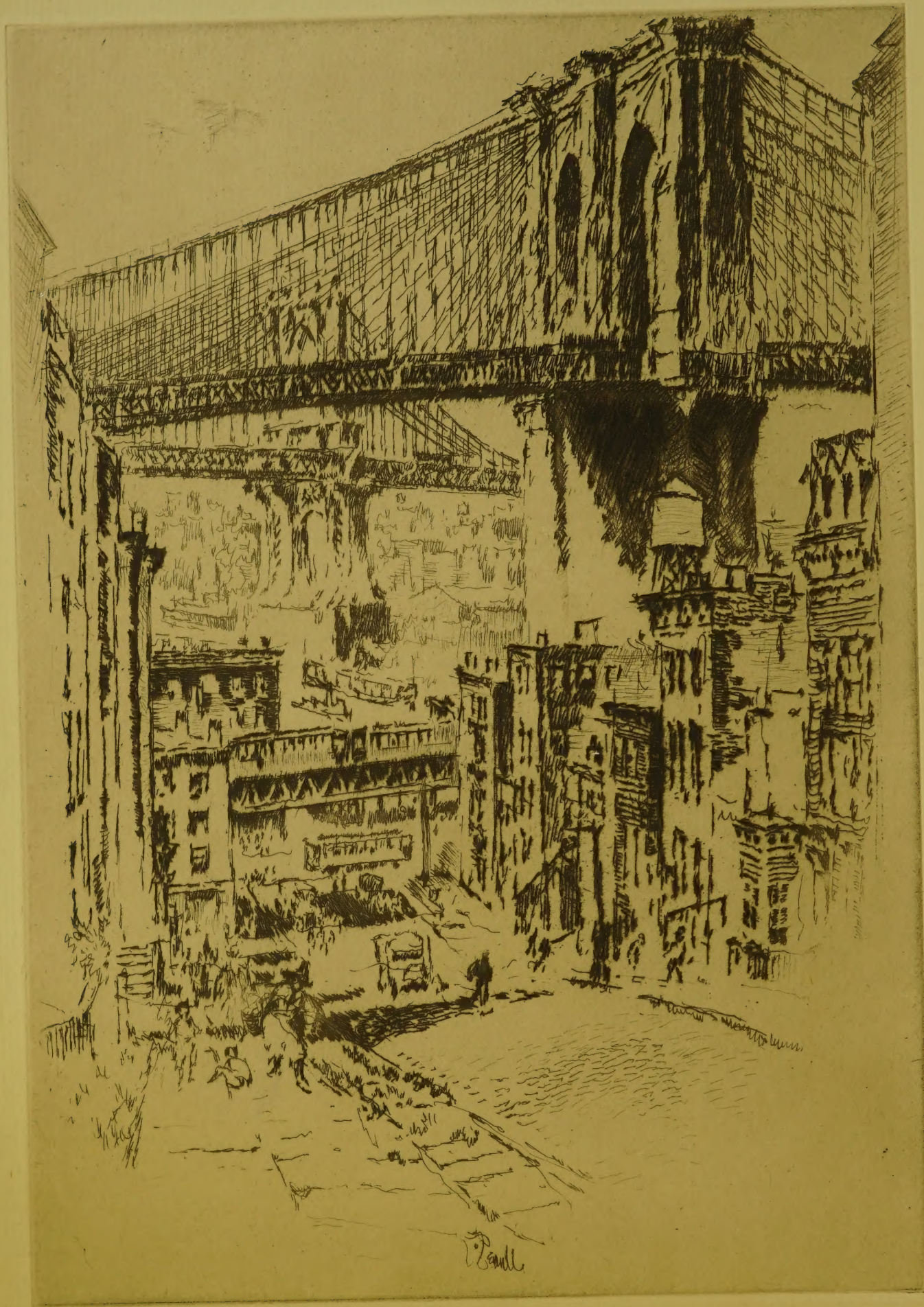


CATALOGUE OF THE ETCHINGS
OF JOSEPH PENNELL



CATALOGUE OF THE ETCHINGS
OF JOSEPH PENNELL. COMPILED
BY LOUIS A. WUERTH

WITH AN INTRODUCTION BY
ELIZABETH ROBINS PENNELL



PUBLISHED BY LITTLE, BROWN, AND COMPANY
THIRTY-FOUR BEACON STREET, BOSTON, MASSACHUSETTS · 1928

COPYRIGHT, 1928,
BY ELIZABETH ROBINS PENNELL
ALL RIGHTS RESERVED
PUBLISHED OCTOBER, 1928

PRINTED IN THE UNITED STATES OF AMERICA
AT THE PRINTING HOUSE OF WILLIAM EDWIN RUDGE, INC.
NEW YORK CITY

FOUR HUNDRED AND SIXTY-FIVE COPIES OF THIS
LIMITED EDITION HAVE BEEN PRINTED. THE ILLUS-
TRATIONS BY AQUATONE, THE TEXT FROM TYPE AND
THE TYPE DISTRIBUTED. OF THE FOUR HUNDRED
AND FIFTY COPIES WHICH ARE FOR SALE THIS IS

COPY 417

ACKNOWLEDGMENT

WE wish to acknowledge with thanks the assistance rendered by the many private collectors, Museums and Art Galleries, who have so generously given of their time and loaned their original prints for information and reproduction. This compilation was greatly expedited by access having been had to the two fine Pennell collections in Philadelphia, from which the largest number were used for reproduction, those of Mr. and Mrs. John F. Braun, of Merion, Pennsylvania, and Mr. and Mrs. Ellis Ames Ballard, of Chestnut Hill, Pennsylvania.

The following collectors have also generously supplied a large number of the rarities and exceptionally brilliant proofs for reproduction: Mrs. Joseph Pennell; Mr. and Mrs. George W. Davison; Mrs. George P. Douglas; Mrs. John C. Clark; Mr. and Mrs. David Keppel; Mr. and Mrs. Edward L. Tinker; Mr. and Mrs. Laurent Oppenheim; Mr. William P. Chapman, Jr.; Mr. Nevett S. Bartow; Mr. Louis E. Stern; Mr. Edward F. Tilyou; Mr. Eugene A. Noble; Mr. Samuel Gerstley; Mr. Frank V. Chappell; Dr. G. B. Leonard.

The Museums and Art Galleries that have also aided by answering questions, providing lists and photographs are: The Library of Congress, Washington, D. C.; The Art Institute of Chicago, Chicago, Illinois; The Minneapolis Institute of Fine Arts, Minneapolis, Minnesota; Washington University (collection on permanent loan to the City Art Museum of St. Louis), St. Louis, Missouri; The Brooklyn Museum, Brooklyn, N. Y.; The Pennsylvania Historical Society, Philadelphia, Pennsylvania; The Metropolitan Museum of Art, New York, N. Y.; The Carnegie Institute, Pittsburgh, Pennsylvania; Boston Museum of Fine Arts, Boston, Massachusetts; Cleveland Museum of Art, Cleveland, Ohio; Corporation Art Gallery and Museum, Bradford, England; City Art Gallery and Museum, Manchester, England; The British Museum, London, England; Victoria and Albert Museum, London, England; City of Birmingham Museum and Art Gallery,

Birmingham, England; Art Gallery of Toronto, Toronto, Canada; Bibliothèque Nationale, Paris, France; Museum of Fine Arts, Budapest, Hungary; Museum der Bildenden Künste, Leipzig, Germany; Dresden Museum, Dresden, Germany; Albertina Museum, Vienna, Austria; Art Gallery, Florence, Italy.

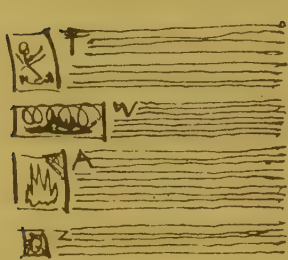
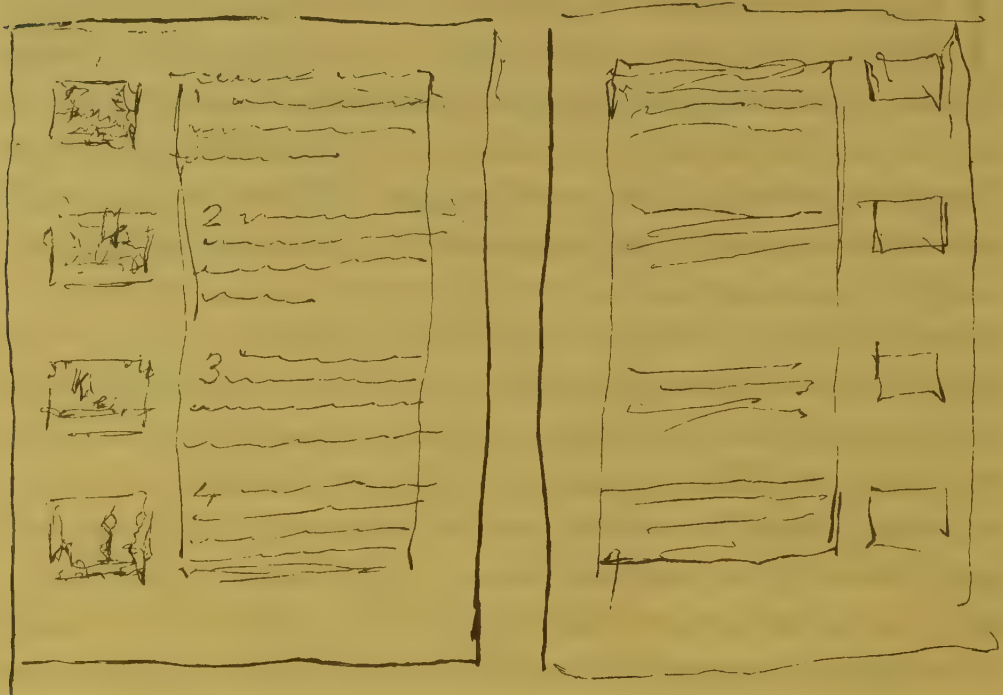
The collection of etchings in the Library of Congress is not yet complete, but each of the prints it already includes is marked L. C.

The statement that the plate “exists” means that it is now in the Library. The others are destroyed, save a very few in the possession of private owners.

INTRODUCTION

JOSEPH PENNELL thought, and said in his *Etchers and Etching*, that there is no reason why a catalogue should not be as interesting as a biography, as concise as a dictionary, so authoritative as to be final. He knew that, "if properly made, it would be an invaluable record of an artist's work" and a no less invaluable aid to collectors, dealers, curators and students. The general public he did not consider because he believed that the general public did not appreciate an etching and never could. He had not been without plans for a catalogue of his own work. At first the idea was to have it prepared by Messrs. Frederick Keppel and Company who had been his agents, also his friends from the beginning, as they were to the end. They had all the material, a Mss. catalogue for reference practically begun, but, somehow, that scheme fell through. In the Nineties there was talk of a catalogue by Professor Doctor Hans W. Singer of the Print Room in the Dresden Museum. Pennell's prints were well known and appreciated in Dresden, as, indeed, throughout Germany, many in Dr. Singer's private collection, many in the Museum collection, while Arnold in that city was for long his German agent. When the number of etchings was comparatively small this plan was feasible, far apart as were artist and cataloguer. When more and more plates were etched, the difficulties increased until, eventually, with the war and his return to America, there was no facing them. In Pennell's last years, Dr. John C. Van Dyke was inclined to take up the matter to the extent of writing an Introduction, which would have pleased Pennell, who had a great respect for Dr. Van Dyke as a critic and affection as a man. The task, however, promised to be enormous, the prints by now amounting to over eight hundred, and when Death claimed him nothing definite had been done despite the many years of planning. How much he had the scheme at heart is shown by the Codicil to his Will, written out by himself in 1924, leaving directions for the making of a Catalogue not only of his etchings, but of all his lithographs, drawings, water-colours, pastels—in fact, everything included in his fine

Bequest to the Library of Congress. As his sole executrix, knowing better than any one else his eagerness to have the record completed, I felt it my duty to see that there should be no further delay in having his wishes carried out.



Blocks about 2x2 letter press name, date, size, this will be all made ready. Keppels have a nice catalogue, and then I will add to a nice, Gammellesque, description of how when and where it was done, such is the sort of thing to make Howard Mansfield squawk, and faint.

In this Codicil he suggested that Mr. David Keppel might be consulted, and so I returned with the scheme to the authorities to whom he first proposed it. Mr. Louis Wuerth has been many years with the house of Keppel, has had much experience in cataloguing, a wide knowledge of prints, and the facilities that only a firm so long and intimately, and affectionately, associated with Joseph Pennell and his art could provide.

Pennell was nothing if not thorough. He was not only determined to have a catalogue but knew how it should be done. He had no use for the old-fashioned catalogue running to elaborate descriptions of every detail in a print, especially when, as with the old-fashioned Wedmores of art criticism, a good deal of fine writing that did not mean anything was thrown in. Nor was he in sympathy with the more elaborate and recent catalogue in which the etchings, reproduced on a large scale, are placed in portfolios apart from the text, so that to consult them becomes a labour. He once said that "the man to make the catalogue of an artist's work is the artist himself assisted by a clerk and a foot rule," and what he advised for others he towards the end intended to do for himself. If he did not live long enough to accomplish the work, at least his ideas are carried out as far as possible in this volume. The etchings have been reproduced small enough to be printed on the page with the text, but not so small that everything in them cannot be seen, and to see is more satisfactory than to read. The text has been restricted to a simple statement of measurements, size of edition, and the fact, whether or no, the print is already in the Library of Congress collection. Even his design for the page has been followed—the design of the page in any book he had to deal with being to him of no less importance than its contents. In a letter on the subject to Dr. John C. Van Dyke (September 18, 1924) he made a little sketch of the page he proposed and, on going through his papers, I found, evidently jotted down hastily, on the back of an envelope another sketch, this one of the two pages as they would look facing each other. In the letter he explained his intention of adding "the nice Pennellesque description of how and when and where each was done," notes that would have been of the greatest interest to the collector, and as vivid and picturesque as the descriptions in the *Joseph Pennell's Pictures* series. He had a style of his own in writing as in etching, a style that can be neither copied nor rivalled, but there was never time. To make up for this loss, in many cases his notes in catalogues prepared by himself for his different exhibitions of etchings are given.

The number of his etchings may astonish those who are familiar with the

amount of work he accomplished in other mediums. But Pennell had a genius for work. It was his supreme interest, occupation and amusement in life. He cared not at all for the forms of recreation most men today cannot do without. The only sport he indulged in was cycling, and part of its attraction was that, as an illustrator, he was forced to travel, and to cycle was the most independent and exhilarating way of getting about. He never went on holidays, he had no pleasure in idling, he was bored when he had nothing to do. Only the other day Mr. John Copley, in a letter, was reminding me of the "superb way in which he did consume both ends of the candle: works and deeds both; he produced more than most men and lived more at the same time." It was inevitable that he should produce a large number of etchings. An etching needle was in his hands almost as soon as a pencil or a pen, and he never laid it down again, save at rare intervals. He was trying to etch on glass while he was still a schoolboy; he was at the press in his printing room the day before his fatal illness sent him to the bed from which he was never to rise. "Etchings are made because the artist must express himself by etching," he wrote in *Etchers and Etching*. The one surprising part of it is that he should have felt this imperative need, for he came of a long line of Quaker ancestors who had no use for art as a method of expression. He was educated in a Friends' School where drawing classes were for scholastic discipline rather than for any practical or approved end in life. However, drawing classes there were and, among the masters, one, Joseph Ropes, who, though not a great artist, was a great enthusiast, his enthusiasm carrying him to etching on glass and showing the results to the one student who could be interested and inspired to go and do likewise.

This was the beginning. Pennell's second chance was having as near neighbour in Germantown Dr. Frederick Stone, Secretary of the Historical Society of Pennsylvania and Editor of the Magazine. He saw the youth's etchings, thought them promising and suggested that he should illustrate a series of articles on the Old Germantown Road by Ward Townsend. It is amusing to come upon these early immature efforts in so solemn and pon-

derous a publication where, in looking over the pages, they seem, in their freshness of vision and gaiety, almost an intrusion. Already there was character in his prints, something personal, they showed observation, and a distinct feeling for line rare in so youthful a student.

Pennell's third chance was his meeting with Gerome Ferris in the Industrial Art School where both worked in the evening, Pennell after a hard day in the Coal Office in which his parents thought well to start him in life. Young Ferris introduced his fellow student to his father, Stephen Ferris, whose etchings are fairly well forgotten, not altogether undeservedly. But if he was not a very distinguished artist, he was an experienced craftsman, a generous craftsman, always willing to share his knowledge. "Everything about making an etching can be learned from an etcher in a morning," Pennell says in *Etchers and Etching*, "but it will take the student all his life to put his learning into practice." It did not take him long to learn what was to be learned about copper plates, etching grounds, etching needles and acid baths, and Ferris had something else to teach. He had been immensely influenced by the modern Spanish School—Fortuny, Rico, Fabres, Casanova—and he handed down the influence to the younger Americans, Pennell among them. It can be seen especially in Pennell's early pen drawings for illustration, as in most of the illustrations of the little group who made the American illustrated magazines of the last quarter of the Nineteenth Century the most memorable ever published at any period.

To these three chances, I must add a fourth—the chance that James L. Claghorn was then President of the Pennsylvania Academy of the Fine Arts, that he was an intelligent collector of etchings, that he was ever willing to show his prints to artists and students whose interest was genuine. In his house, on Sunday mornings, when he was at home with his prints, Pennell got to know Whistler's and Haden's etchings and, being by nature "the creator, the personal passionate artist" for whom, and whom alone, etching is the medium of expression, he could appreciate them. The Philadelphia etchings followed close upon the Germantown, and the progress made in the

short interval is amazing. The student had grown into the master, a fact appreciated by the editors of *The Century Magazine* in its great days when it did so much to further the development of the Graphic Arts in the United States. They reproduced and published the Philadelphia etchings, sent Pennell to New Orleans where he etched the few well-known plates, next to Italy where he produced masterpieces of etching, extraordinary achievements for a youth who had had so far few opportunities for study either in art schools or print rooms. He was altogether of the opinion of Hamerton that "if there is any human pursuit wholly inaccessible to men of ordinary powers, it is etching." But then, he was not a man of ordinary powers, and from the beginning his standard was high, ever growing higher until in the end he recognized but two supreme etchers—Rembrandt and Whistler.

During these early years he had no press, at first because he was without money to buy one, afterwards because he was too busy travelling as an illustrator to have a studio. He depended on the professional printer, to whom he would take his plates, work on them until the proofs satisfied him, and, having got what he wanted, leave the printing of the edition to the printer, as too many etchers always do. But this did not at all please him. To him printing was an essential part of the art of etching. Only the artist knows what is in his plate, and only he can get it out of the plate into the print. He may set a model for the printer who can follow it so exactly that the prints are all as alike as two peas. But the artist, while printing, is forever seeing something more in his plate, forever working on it, striving for perfection—not making new states—he had no patience with the importance given to states that are not states by collectors and art dealers and the artists who pander to them. He thought that—"states, if not an invention of the Devil, certainly are the spawn of the Dealers." He would work and work on a plate, seeing how he could improve it as he went on, eager to test the improvement in the print, toiling joyfully over it until he felt he could carry it no further. To quote him again, if the etcher "has not this love for his work, this delight in it, this excitement over each proof, he is not an etcher and never will be." Pennell did

have this love, and, because of it, did not call every fresh proof, after he had added a line here, strengthened a line there, a new state. I can see him still, in his long, very inky, French grey blouse, standing at his press, the proof just pulled in his hand, studying it, examining it, concentrating his whole attention upon it, and then suddenly hurrying to find his needle, taking the plate off the press, giving it just a touch or two, so absorbed that nothing could drag him away until plate and print alike came nearer to his heart's desire. He laughed at the etcher who deliberately sacrificed the joy of printing and, that there might be no doubt of what he thought, he wrote: "the person who does not print his own plates, or cannot, is not an etcher, but a shopkeeper and manufacturer, a lazy, incompetent loafer." An artist told him once, "I have found such a good printer and a man who can bite my plates most wonderfully—saves me all the trouble of it." "Yes," said Pennell, "and why don't you find another who will ground your plates and make your drawings?" He shrank from all false values in art, the reason of his unwillingness to treat his etchings as an investment and so force up the price. They sold for a small sum which, since his death, has been going up at a pace that is a tribute to his fame.

It was not until after we had been living in London for about ten years that he bought his first press—in the Eighteen-Nineties—and this is the chief reason why the plates to show for those years are comparatively few. Frederick Goulding was lording it over English etchers, who approached him timidly, taking their plates to be proved and the whole edition to be printed. He was immensely superior, patronized them, made it a favour rather to print for any one, except perhaps Seymour Haden, signed the proofs he pulled, his signature as prominent as the artist's and, often, commercially worth a great deal more. Pennell, sensitive more than most men, could not stand this condescension and therefore could not work with Goulding. When he was doing the *St. Paul's*, *Trafalgar Square*, and three or four other London plates of the Eighties, it was not to Goulding he went, but to T. Brooker, as satisfactory if of less reputation, to have them printed. Altogether, he was so

disheartened that, after the Italian series of 1883–84, the list of plates is surprisingly short until the Eighteen-Nineties. But his fingers always itched to have an etching needle between them again. We had not been long in our Buckingham Street Chambers before he bought a press, second hand from Anthony Henley, W. E. Henley's brother, an old-fashioned press with a big wood star wheel, upon which he would fairly hang in the effort to turn it. On this press most of the London etchings were printed, sometimes months without interruption devoted to the printing, sometimes for as many months the press idle. Plates made in the Eighties but never finished were brought out, bitten and proved. These were the years—stretching well into the Nineties—of the beautiful Hampton Court; the Inns of Court; the British Museum; the Thames from Lambeth to Greenwich; the London Bridges—Tower, Blackfriars, Waterloo, Charing Cross, Westminster; the London churches—St. Paul's, Westminster Abbey, St. Mary-le-Strand, St. Martin-in-the-Fields—an endless list. At home, the Buckingham Street windows overlooked the most wonderful, most pictorial reach of the Thames, the Embankment curving to Waterloo Bridge and further to where St. Paul's lifts its great dome above the spires and towers of Wren's City. He loved it, hoped to spend all his working days there, would not have moved into the flat at the end of Adelphi Terrace had it not given him in addition to a far finer studio, the same outlook on a more extended, more splendid scale. Some of this love and his regrets on leaving the windows are in his description of the small plate, *Saint Paul's Over Waterloo Bridge, The Turn of the Tide*: "When the Thames tide turned the barges came up or down on it—drifting, or sailing when there was a breeze—never more will I watch them from my wondrous room—gone, all gone, through this worthless, useless war. There it was I got endless subjects by day and by night."

In these two studios almost all his printing was done until we broke up our home in London and returned to live in our own country after an absence of thirty-three years. When we moved into the Adelphi Terrace flat he had sold the old press, which called for far too severe a strain upon his muscle, and

bought an excellent, if modern, press, one of the presses used by the Bank of England for printing bank notes and discarded when hand was exchanged for electric power. From both presses he obtained equally good results, the only difference was in the amount of fatigue and trouble he paid for them. After the London plates came the Spanish—grim Toledo, its stern Alcazar and bridges; the French Cathedrals—Rouen, its West Front more elaborate than ever under scaffolding, Amiens, Gothic in its perfection, Beauvais, even unfinished, the giant among them all. During several years, industrial subjects pre-occupied him, many little journies to the Black Country in England, many longer journies to Le Creusot and the Valenciennes district in France, to Belgium with its “modern Hobbemas,” to the new Rhine, the River of Romance turned into a River of Work; still longer journies to industrial America, plates brought back to the London studio to be printed. If I remember, the only plates of those many years not printed in one or the other of the London studios were the plates of his first New York series, done in 1904, which, after he had tried and proved them in New York, he left behind for Kimmel and Voight to pull the edition.

The industrial subjects turned him to lithography. He had not waited until then to experiment with a medium so obviously made to his hand, but he had not depended upon it to the same extent as he was destined to in the course of the next few years. As an etcher he agreed with Whistler, he did not believe in the large plate, and his industrial subjects seemed to shriek for a large surface. Nor did he think the effects of modern industrial plants with their colossal machinery, their thick clouds of smoke, their confusion of detail, best expressed in line. At one period he would have drawn them with Russian charcoal. But the charm of lithography was that he could multiply the original drawing. Besides, with lithographic chalk, as with the charcoal, he was drawing not in line but in mass. However, even at the height of this great lithographic period he was seldom without copper plates on his journeys for work. He took them to Panama and, on the way home, stopped long enough in San Francisco to etch several there, and in the Yellowstone to add

one or two more. He took them to Greece where he went to see if the greatest work of the past impressed him as much as the greatest work of the present. The etchings, however, were few, the lithographs many, and when the Greek Temples were succeeded by English and American munition works in war time, there were scarcely any etchings at all. To make up for it, once the war was over, he seldom touched his lithographic chalk again, but devoted himself to the medium which he had never wholly deserted, working on his plates and at his press with renewed zest and concentration, as if he knew his days for work were counted. This was the period of the Philadelphia, the Railroad and the last New York series.

In the early Philadelphia plates he had shown an astonishing command of his medium. But he had necessarily learned much in the meantime. His plates had revealed different influences, in the beginning the influence of Ferris and the Spaniards, later the influence of Whistler, the supreme master to whom he owed a debt he was more than ready to admit. But, whatever the influence, the plates had above and beyond it a character that proclaimed them unmistakably to be Pennells. This character never grew less, was never lost. In some ways he was forever growing and developing. His genius was above all for finding the right point of view, whether he was drawing landscape, a town, or a building in it; to look at his etching was to wonder that any one could ever have seen his subject in any other way than his. He had too that rarest of gifts, the knowledge of what to leave out as well as what to leave in, what to emphasize. But, with years of practice and experience, his vision had grown clearer, his power of selection more unerring. To compare the first New York prints of 1904 with the last of the Nineteen-Twenties is to be conscious at once of this growth, of the more masterly drawing, the increased freedom of expression, the escape from the influence of others, though he never ceased to study good work and to profit by it. Nor had he lagged in the craft of etching. He had greater command of acids and tools, had become as sure as an artist ever can be of results, had developed into a master-printer. As a technician he never stood still. He would have none save the best and

most responsive materials and was forever experimenting with them. Even artists marvelled at the completeness of his outfit, the number and variety of his tools.

He experimented with needles, scrapers, burnishers, though, no matter how many etching needles he might have, almost invariably he used the Whistler needle—the little needle as delicate and “dainty,” to borrow a favourite adjective of Whistler’s, as Whistler himself. At the last, he would sometimes carry with it, in the leather case that slipped into his pocket, a dentist’s tool that the dentist had fashioned to suit his purpose.

He experimented with his plates, tried different grounds, different ways of preparing them. In London he struggled with mezzotint, aquatint, sand paper, and the prints some critics have thought his most interesting. He has put on record, that *Wren’s City* was his first attempt in mezzotint, “and I am not ashamed of it—to try to render as well as I could Wren’s realized dream, so I scraped and scraped and scraped my drawing from dark to light, and I have done what I could.” But what he prized above all in etching was spontaneity, and a spontaneous impression was the one thing not to be had from mezzotint or aquatint.

He experimented in biting, at first covering the plate with acid in the bath, later, adopting Whistler’s method after they had worked together in the summer of 1893, when “instead of pouring the diluted acid all over the plate in the usual fashion, drops were taken from a bottle on a feather and the plate painted with acid.”

He experimented with acids, invariably coming back to nitrous, “visible, vital, and human in its action.”

He experimented in inks, was unable to improve upon Kimber’s, sending for it to London after he settled down in Brooklyn, a large supply always in the printing room, ready for any emergency.

He experimented in paper, “as important as any other factor in the making of etchings.” He disliked Japan and India papers, disliked most modern papers of any kind, spent a small fortune on old paper for which he hunted,

and I hunted, everywhere on our travels, with what success his prints bear witness—the beautiful old paper growing scarcer and scarcer as the years went on, until, he cried in despair, “Gone forever are the mills along the little streams of North Italy, and the little streams of Philadelphia. Gone is the old paper of France and Germany and Belgium, gone for war work—gone to end a war that need never have cursed the world.”

Of all his experiments, the most enthralling were his experiments in printing. His hours at the press were never long enough; everything, including lunch and dinner, must wait upon his fortunes at the wheel. After he had been toiling over it for hours, those last years, even though it was a toiling he loved, I could not bear to see him, for the day’s final task, cleaning up, putting things away. Order out of his printing room was not his predominant virtue, but the printing room must be spick-and-span, a model of neatness. His last press—he sold his English press on leaving London—was a small geared press made by Mr. Lee Sturgis of Chicago, with no picturesqueness to recommend it, but ease itself for the printer, which, perhaps, is more important.

All that he learned, all that he gained from these experiments, all the greater power, facility, understanding acquired in years of incessant work and observation, he brought with him to Brooklyn when he settled there in the summer of 1921 and began the last of his many series of etchings. It was appropriate that New York should be the inspiration of his latest work. As a youth, arriving from Philadelphia, with his portfolio of drawings to submit to *The Century*, he had been strangely moved by its beauty, and his wanderings through other lands but confirmed his first impressions. He was familiar with the great Classic, Gothic, Renaissance masterpieces of architecture and the countries and towns of which they were the pride, but in his eyes the New York of sky-scrapers excelled them all. What he thought of it is in his own description which I would not attempt to rival or paraphrase, for if he was an artist in line, he was no less a poet in words. “As the steamer moves up the bay, on its left the Great Goddess greets you, a composition in colour and form, with the city beyond, finer than any in any world that ever

existed, finer than Claude ever imagined, or Turner ever dreamed. Why did not Whistler see it? Piling up higher and higher right before you is New York, and what does it remind you of? San Gimignano of the Beautiful Towers away off in Tuscany, only here are not eleven, but eleven times eleven, not low mean brick piles, but whole palaces crowned with gold, with green, with rose; and over them the waving, fluttering plume of steam, the emblem of New York. To the right, filmy and lace-like by day, are the great bridges; by night a pattern of stars that Hiroshige never knew. You land in streets that are Florence glorified. You emerge in squares more noble than Seville. Golden Statues are about you, triumphal arches make splendid frames for endless vistas; and it is all new and untouched, all to be done, and save for the work of a few of us, and we are Americans, all undone. The Unbelievable City, the city that has been built since I grew up, the city beautiful, built by men I know, built for people I know. The city that inspires me, that I love. And all America is like this and—all—or nearly all unseen, unknown, untouched.”

His only trouble was that time was short, motives in New York innumerable. He could not hope now to put down on copper, to record in water-colour, all the beauty he discovered on every side—beauty of such infinite variety. He lived on Columbia Heights, a little quiet corner of the huge, sprawling, ugly Borough, and, though it is now being transformed into ugliness with incredible rapidity, then—so few years ago—much of the old charm remained in the dignified houses and the silent streets, with the open spaces at the river end where nursemaids and children sat looking out upon the boats that come and go and the sky-scrapers of Lower Manhattan. He was just in time to capture this charm in his Brooklyn series. No contrast could be more amazing than between “the Heights” as they were and the clamorous city on the other side of Brooklyn Bridge, the city that excited, stimulated him as no other ever did or could. He had pleasure in etching his Brooklyn plates, but a pleasure as tranquil as his subject compared to the emotion New York inspired. He had already etched *Lower Broadway*, “the finest street in

the world," the *Woolworth Building, Sunset from Williamsburg Bridge*. During these last years he made his own on copper one after another of the new monsters built since then, or being built. It was the period of his stately *Stock Exchange, The Foundations, The Caissons, The Biggest of All*—one great plate after another, and yet, he would have said that he had but skimmed the surface of the beauty of New York, "the most marvellous and endless subject on the face of the earth"—that he had but begun dimly to appreciate its inexhaustible resources. Again he wrote, "Having seen the city—the unbelievable city—the city beautiful—the mighty city—to show what we have seen on copper, stone, paper, or canvas, that is indeed something to try to achieve." Only the few who knew him understand the sincerity of his ambition. All who understand his prints know the splendour of his achievement.

ELIZABETH ROBINS PENNELL

New York City, August, 1928.

CATALOGUE



1. OLD MILL AT DIGMAN'S, PA.

Etching, 1879

Size: height, $3\frac{1}{4}$; width, $4\frac{7}{8}$ inches

Plate destroyed

L. C.*



2. ON THE DELAWARE
AT WILLOW ST., *Phila.*

Etching on glass, 1879

Size: height, $4\frac{1}{8}$; width, $5\frac{1}{4}$ inches

Plate destroyed

L. C.



3. AT SHAKEMAXON ST., *Phila.*

Etching on glass, 1879

Size: height, $4\frac{1}{8}$; width, $5\frac{1}{4}$ inches

Plate destroyed

L. C.

* L. C.—Library of Congress collection

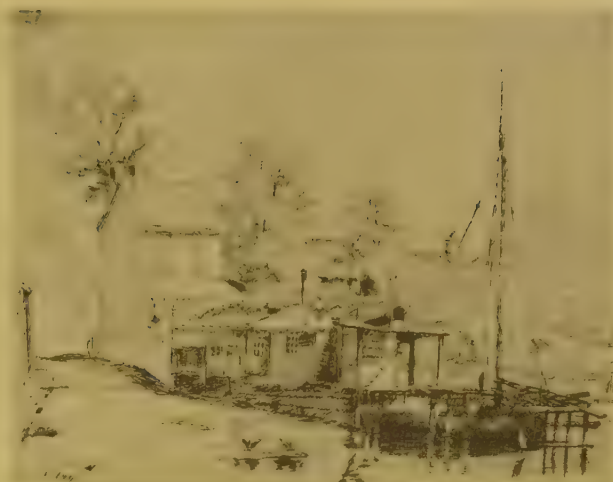
4. AT KAIGHT'S DOCK

Etching on glass, 1879

Size: height, $4\frac{1}{8}$; width, $5\frac{1}{4}$ inches

Plate destroyed

L. C.



5. AT RICHMOND ST., *Phila.*

Etching on glass, 1879

Size: height, $4\frac{1}{8}$; width, $5\frac{1}{4}$ inches

Plate destroyed

L. C.



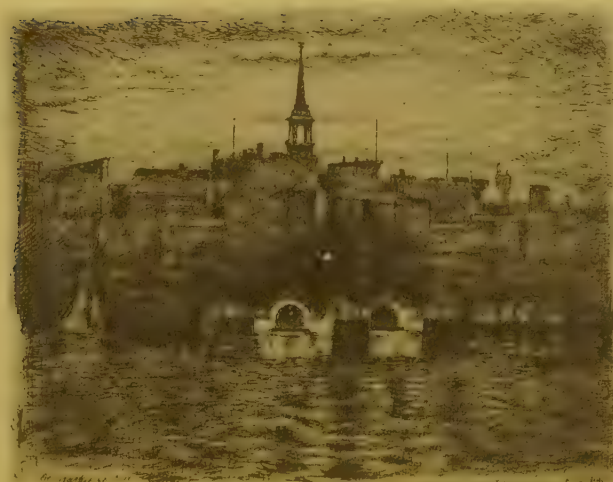
6. AT MARKET ST., *Phila.*

Etching on glass, 1879

Size: height, $4\frac{1}{8}$; width, $5\frac{1}{4}$ inches

Plate destroyed

L. C.





7. COAL DEPOT
ON THE SCHUYLKILL

Etching, 1879

Size: height, $5\frac{7}{8}$; width, 10 inches

Plate destroyed

L. C.



8. FORT WILSON

S. W. Cor. of 3rd and Walnut St., Phila.

Etching, 1879. After a drawing by C. A. Poulson

Size: height, 4; width, $5\frac{3}{8}$ inches

Plate destroyed

Published in Vol. III. J. P. H. S.*



9. THE FOX CHASE INN

Etching, 1880

Size: height, $4\frac{3}{8}$; width, $7\frac{1}{4}$ inches

Plate destroyed

Published in Vol. V. J. P. H. S.

Also number III in portfolio of
(Views on the Old Germantown Road)

* Journal of the Pennsylvania Historical Society

10. THE MERMAID INN

Etching, 1880

Size: height, $4\frac{3}{4}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Number XVI in portfolio of
(Views on the Old Germantown Road)



11. OLD STONE BRIDGE
AT NICETOWN

Etching, 1880

Size: height, $4\frac{1}{4}$; width, $7\frac{1}{4}$ inches

Plate destroyed

Published in Vol. V. J. P. H. S.

Also number IV in portfolio of
(Views on the Old Germantown Road)



12. FAIR HILL MANSION

Etching, 1880. After an old drawing

Size: height, $4\frac{1}{4}$; width, $7\frac{1}{4}$ inches

Plate destroyed

Published in Vol. V. J. P. H. S.

Also number I in portfolio of
(Views on the Old Germantown Road)





13. PLYNLIMMON COURT

Etching, 1880

Size: height, $6\frac{3}{8}$; width, $4\frac{3}{8}$ inches

Plate destroyed

Published in Vol. IV. J. P. H. S.



14. WAKEFIELD FISHER'S LANE

Etching, 1880

Size: height, $4\frac{1}{2}$; width, $6\frac{1}{2}$ inches

Plate destroyed

Published in Vol. VI. J. P. H. S.

Also number VII in portfolio of
(Views on the Old Germantown Road)



15. ROBERTS MILL

Etching, 1880. From a photograph

Size: height, $4\frac{1}{4}$; width, $7\frac{1}{8}$ inches

Plate destroyed

Published in Vol. VI. J. P. H. S.

Also number XII in portfolio of
(Views on the Old Germantown Road)

16. LITTLE WAKEFIELD

Etching, 1880

Size: height, $4\frac{3}{4}$; width, $3\frac{1}{4}$ inches

Plate destroyed

Published in Vol. V. J. P. H. S.

Also number VIII in portfolio of
(Views on the Old Germantown Road)



17. WAKEFIELD ON FISHER'S LANE

Etching, 1880

Size: height, $4\frac{5}{8}$; width, $6\frac{3}{8}$ inches

Plate destroyed



18. THE RISING SUN TAVERN

Etching, 1880

Size: height, $4\frac{5}{8}$; width, $7\frac{5}{8}$ inches

Plate destroyed

Published in Vol. V. J. P. H. S.

Also number II in portfolio of
(Views on the Old Germantown Road)





19. CALLOWHILL STREET BRIDGE

Etching, 1880 Size: height, 5; width, 12 inches *Plate destroyed*



20. FARQHAR BUILDINGS

Etching, 1880

Size: height, 7; width, 5½ inches

Plate destroyed

L. C.



21. FIRST OFFICE
OF THE INSURANCE CO.
OF NORTH AMERICA

So. Front St., Phila.

Etching, 1880

Size: height, 5; width, 8 inches

Plate destroyed

L. C.

22. BLACK HORSE INN YARD

Etching, 1880

Size: height, $4\frac{3}{4}$; width, 8 inches

Plate destroyed

L. C.

Published in Vol. IV. J. P. H. S.



23. THE GERMANTOWN ACADEMY

Etching, 1880

Size: height, $7\frac{3}{8}$; width, $4\frac{3}{8}$ inches

Published in Vol. VI. J. P. H. S.

Also number XI in portfolio of
(Views on the Old Germantown Road)



24. THE WISTER HOUSE

Residence of Charles J. Wister

Etching, 1881. From an old drawing

Size: height, $4\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Published in Vol. V. J. P. H. S.

Also number IX in portfolio of
(Views on the Old Germantown Road)





25. STENTON: *From the Southwest
Residence of James Logan*

Etching, 1881

Size: height, $4\frac{3}{4}$; width, $7\frac{1}{2}$ inches

Published in Vol. V. J. P. H. S.

Also number V in portfolio of
(Views on the Old Germantown Road)



26. WAKEFIELD MILLS

Fisher's Lane

Etching, 1881

Size: height, $5\frac{3}{4}$; width, $4\frac{1}{2}$ inches

Plate destroyed

Published in Vol. V. J. P. H. S.

Also number VI in portfolio of
(Views on the Old Germantown Road)



27. THE MORRIS HOUSE

Residence of George Washington in 1790

Etching, 1881

Size: height, $4\frac{1}{8}$; width, $6\frac{3}{8}$ inches

Plate destroyed

Number X in portfolio of
(Views on the Old Germantown Road)

28. SAUERKRAUT ROW

Etching, 1881

Size: height, $8\frac{3}{8}$; width, $11\frac{5}{8}$ inches

Plate destroyed

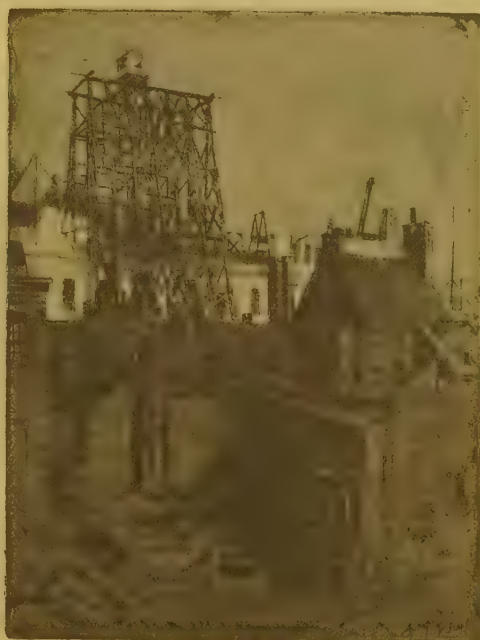


29. PUBLIC BUILDINGS, *Phila.*

Etching, 1881

Size: height, $9\frac{3}{4}$; width, $7\frac{3}{8}$ inches

Plate destroyed



30. STREET SWEEPERS, OLD HOUSES

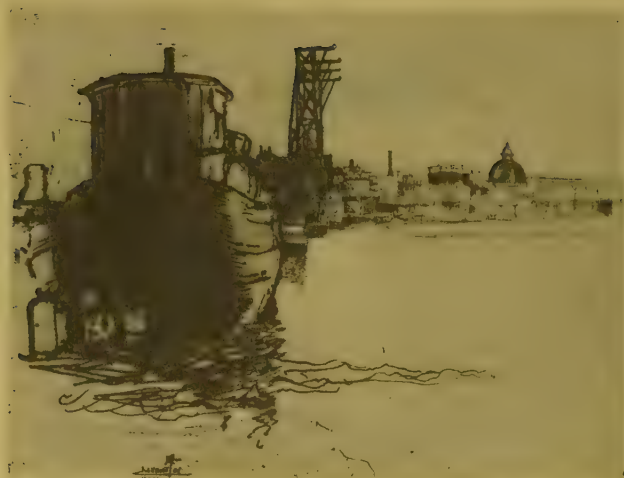
Ann St., Phila.

Etching, 1881

Size: height, 8; width, $9\frac{3}{4}$ inches

Plate destroyed





31. EAST BANK OF THE SCHUYLKILL

Looking North

Etching, 1881

Size: height, $7\frac{1}{2}$; width, $9\frac{3}{4}$ inches

Plate destroyed



32. AT CHESTNUT ST. BRIDGE

Marble Yard

Etching, 1881

Size: height, $9\frac{3}{4}$; width, $9\frac{7}{8}$ inches

Plate destroyed



33. WATER STREET STAIRS, *Looking Down*

Etching, 1881

Size: height, $11\frac{7}{8}$; width, 6 inches

Plate destroyed

34. WATER STREET STAIRS, *Looking Up*

Etching, 1881

Size: height, $9\frac{7}{8}$; width, $7\frac{3}{8}$ inches

Plate destroyed



35. PLOW INN YARD

Etching, 1881

Size: height, $9\frac{3}{4}$; width, $6\frac{7}{8}$ inches

Plate destroyed



36. FORMER SITE
OF NATIONAL PARK
Washington

Etching, 1881

Size: height, $10\frac{7}{8}$; width, $13\frac{7}{8}$ inches

Plate destroyed

L. C.





37. CHANCERY LANE, *Phila.*

Etching, 1881

Size: height, 10; width, $7\frac{3}{8}$ inches

Plate destroyed



38. BELOW ATLANTIC CITY

Etching, 1881

Size: height, 10; width, $13\frac{7}{8}$ inches

Plate destroyed



39. THE BRASS FOUNDRY, *Phila.*

Etching, 1881

Size: height, $8\frac{3}{4}$; width, $5\frac{5}{8}$ inches

Plate destroyed



40. BRIDGE AT HARRISBURG

Etching, 1882 Size: height, $5\frac{3}{4}$; width, 18 inches *Plate exists* L. C.



41. TWILIGHT, *Pilot Town, La.*

Etching, 1882 Size: height $8\frac{1}{8}$; width, 15 inches *Plate destroyed* L. C.

42. AT LYNCHBURG, VIRGINIA

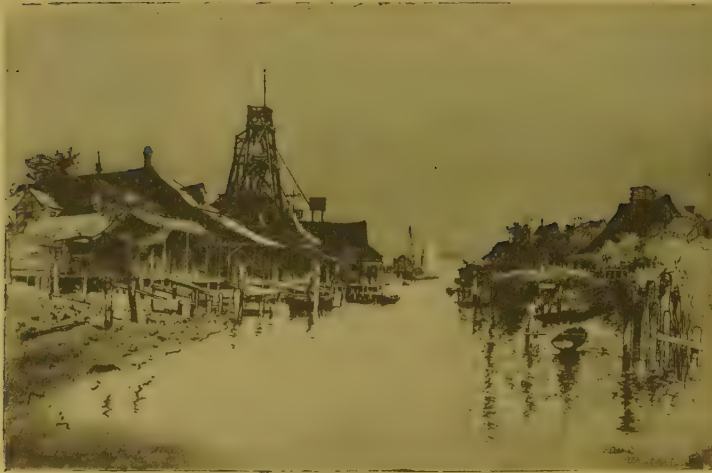
Etching, 1882

Size: height, 14; width, $11\frac{7}{8}$ inches

Plate destroyed

A small version of this was published in the New York Etching Club Catalogue, in 1883



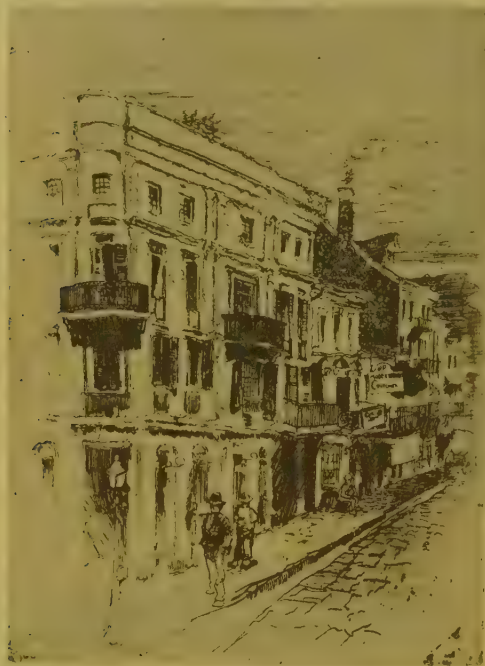


43. PILOT TOWN, LA.

Etching, 1882

Size: height, 12; width, 18 $\frac{1}{8}$ inches

Plate destroyed



44. SIEUR GEORGES, *New Orleans*

Etching, 1882

Size: height, 7 $\frac{3}{4}$; width, 6 inches

Plate destroyed



45. THE ORGAN GRINDER, N. O.

Etching, 1882

Size: height, 6; width, 7 $\frac{7}{8}$ inches

Plate destroyed

46. CAFÉ DES EXILES, N. O.

Etching, 1882

Size: height, 4; width, $5\frac{1}{4}$ inches

Plate destroyed



47. AN INNER COURT, N. O.

Etching and Aquatint, 1882

Size: height, 8; width, 6 inches

Plate destroyed



48. MADAME DELPHINES, N. O.

Etching, 1882

Size: height, 5; width, $7\frac{1}{2}$ inches

Plate destroyed





49. SKETCHES IN TUSCANY

Etching, 1883

Size: height, $13\frac{3}{4}$; width, 10 inches

Plate destroyed



50. TOWERS OF SAN GIMIGNANO

Outside the Walls

Etching, 1883

Size: height, $8\frac{1}{2}$; width, $12\frac{3}{4}$ inches

Plate destroyed



51. GATEWAY, SAN GIMIGNANO

Etching, 1883

Size: height, 12; width, 8 inches

Plate destroyed

52. SAN GIMIGNANO

Etching, 1883

Size: height, $10\frac{3}{8}$; width, 8 inches

Plate destroyed



53. PONTE SAN TRINITA, *Florence*

Etching, 1883

Size: height, $7\frac{7}{8}$; width, $11\frac{7}{8}$ inches

Plate destroyed

L. C.



54. PONTE VECCHIO, *Florence*

Etching, 1883

Size: height, $9\frac{7}{8}$; width, 8 inches

Plate destroyed

Probably less than 50 signed proofs

A later edition was published by Cassel in the
"Portfolio"

L. C.





55. PORTO ROMANO, *Florence*

Etching, 1883

Size: height, $13\frac{3}{4}$; width, $9\frac{7}{8}$ inches

Plate destroyed



56. STREET FROM STROZZI PALACE

To Old Market, Florence

Etching, 1883

Size: height, $10\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed



57. ON THE ARNO, *Florence*

Etching, 1883

Size: height, 10; width, $16\frac{5}{8}$ inches

Plate destroyed

58. COVERED STREET, *Florence*

Etching, 1883

Size: height, 10; width, 7 inches

Plate destroyed



59. OLD COURT, *Florence*

Etching and Aquatint, 1883

Size: height, $11\frac{7}{8}$; width, $8\frac{7}{8}$ inches

Plate destroyed



60. IN THE
BOBOLI GARDENS, *Florence*

Etching, 1883

Size: height, $5\frac{7}{8}$; width, 9 inches

Plate destroyed



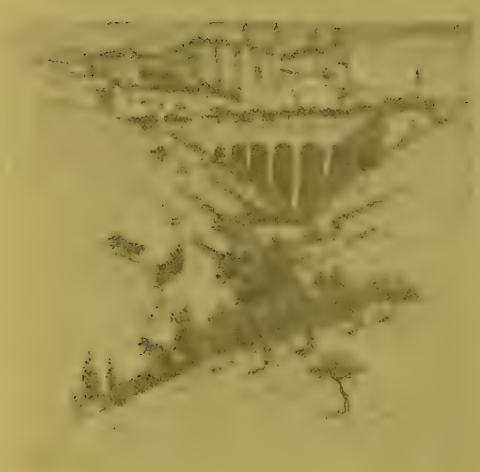


61. MECATO VECCHIO, *Florence*

Etching, 1883

Size: height, $10\frac{7}{8}$; width, $8\frac{7}{8}$ inches

Plate destroyed



62. DUCAL URBINO

Etching, 1883

Size: height, $7\frac{3}{4}$; width, $8\frac{1}{8}$ inches

Plate destroyed



63. PONTE PINELLI, *Venice*

Etching, 1883

Size: height, $6\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate exists

64. DISTANT VENICE

Etching, 1883

Size: $9\frac{3}{4}$; width, 12 inches

Plate destroyed



65. LANDING PLACE, *Leghorn*

Etching, 1883

Size: height, $6\frac{3}{4}$; width, $8\frac{5}{8}$ inches

Plate destroyed



65a. ABAZZIA, *Venice*

(See appendix)

66. NEAR THE ABAZZIA, *Venice*

Etching, 1883

Size: height, $6\frac{7}{8}$; width, $9\frac{3}{4}$ inches

Plate destroyed





67. VENICE, NO. 1

Etching, 1883 Size: height, 6; width, $14\frac{1}{2}$ inches Plate destroyed



68. THE RIALTO, *Venice*

Etching, 1883

Size: $8\frac{1}{8}$; width, $10\frac{1}{2}$ inches

Plate destroyed



69. THE DOGE'S PALACE

Etching, 1883

Size: height, $8\frac{1}{8}$; width, $10\frac{3}{8}$ inches

Plate destroyed



70. YESTERDAY AND TODAY IN VENICE

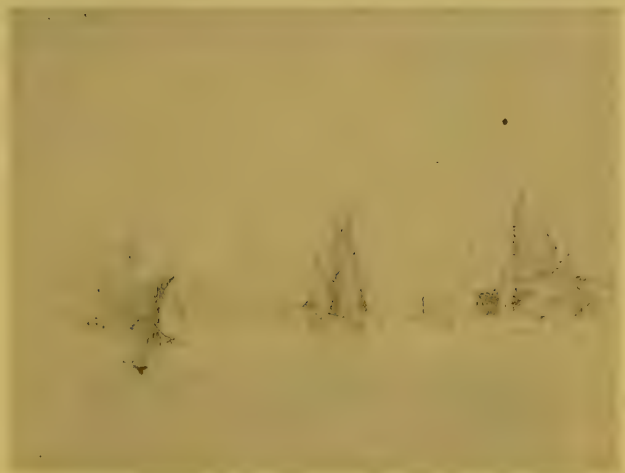
Etching, 1883 Size: height, $5\frac{3}{8}$; width, $13\frac{7}{8}$ inches *Plate destroyed*

71. SAN GEORGIO, *Venice*

Etching, 1883

Size: height, 8; width, 10 inches

Plate destroyed



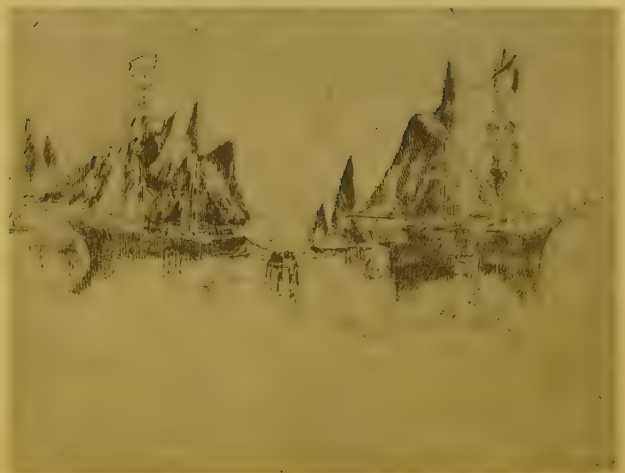
72. VENICE: SHIPPING

Etching, 1883

Size: height, $7\frac{7}{8}$; width, $10\frac{1}{8}$ inches

Plate destroyed

Edition: 4 proofs





73. THE OAR MAKER, *Venice*

Etching, 1883

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate destroyed



74. ON THE RIVA

from Pennell's Window

Etching, 1883

Size: height, 8; width, $10\frac{3}{8}$ inches

Plate destroyed



75. BYZANTINE PALACE, *Venice*

Etching, 1883

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate destroyed

76. PLAZZA DEL COMUNE, *Pistoia*

Etching and Drypoint, 1883

Size: height, $9\frac{7}{8}$; width, 9 inches

Plate destroyed



77. IN THE PIAZZA, *Pistoia*

Etching, 1883

Size: height, $5\frac{1}{2}$; width, $8\frac{1}{2}$ inches

Plate destroyed



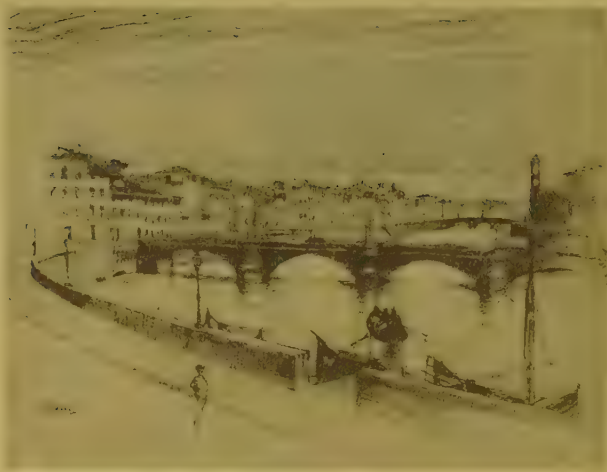
78. THE OLD ARSENAL, *Pisa*

Etching, 1883

Size: height, $10\frac{7}{8}$; width, $7\frac{1}{2}$ inches

Plate destroyed





79. THE ARNO AT PISA

Etching, 1883

Size: height, $8\frac{1}{2}$; width, $11\frac{1}{8}$ inches

Plate destroyed



80. SIENA

Etching, 1883

Size: height, $13\frac{3}{4}$; width, $9\frac{1}{4}$ inches

Plate destroyed



81. PISA: LUNG ARNO REGIO

Etching, 1883

Size: height, $6\frac{7}{8}$; width, $11\frac{7}{8}$ inches

Plate destroyed

82. FONTE NUOVA, *Siena*

Etching, 1883

Size: height, $9\frac{7}{8}$; width, 10 inches

Plate destroyed



83. UP AND DOWN IN SIENA

Etching, 1883

Size: height, $12\frac{5}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed



83a. ARCHWAY, *Siena*

(*See appendix*)

84. VIA SANT' AGATA, *Siena*

Etching, 1883

Size: height, $13\frac{3}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed





85. STREET IN FIESOLE

Etching, 1883

Size: $8\frac{5}{8}$; width, 11 inches

Plate destroyed



86. STREET OF STAIRS *Siena*

Etching, 1883

Size: height, $11\frac{7}{8}$; width, 5 inches

Plate destroyed



87. CHESTNUT ST. BRIDGE,
Philadelphia

Etching, 1884

Size: height, $7\frac{3}{4}$; width, $11\frac{7}{8}$ inches

Plate destroyed

88. BELOW CHESTNUT ST. BRIDGE

Philadelphia

Etching, 1884

Size: $11\frac{7}{8}$; width, 10 inches

Plate destroyed



89. THE LAST OF THE SCAFFOLDING

Philadelphia

Etching, 1884

Size: height, 12; width, $8\frac{7}{8}$ inches

Plate destroyed



90. CHESTNUT ST., *A Sketch*

Etching, 1884

Size: height, 5; width, $7\frac{1}{4}$ inches

Plate destroyed





91. THE ALLEYWAY, *Philadelphia*

Etching, 1884

Size: height, $5\frac{3}{8}$; width, $5\frac{1}{2}$ inches

Plate destroyed

91a. COAL WHARVES ON THE SCHUYLKILL
(*See appendix*)



92. UNDER THE BRIDGES, *On the Schuylkill*

Etching, 1884

Size: height, $10\frac{3}{8}$; width, $12\frac{7}{8}$ inches

Plate destroyed



93. CHESTNUT ST., PHILA., RAINY DAY

Etching, 1884

Size: height, $7\frac{7}{8}$; width, $10\frac{1}{2}$ inches

Plate destroyed

Edition: five proofs

L. C.

94. DOORWAY, *Venice*

Etching, 1884

Size: height, $6\frac{1}{4}$; width, $6\frac{3}{8}$ inches

Plate destroyed



95. LITTLE CANAL, *Venice*

Etching, 1885

Size: height, $14\frac{1}{4}$; width, $7\frac{1}{2}$ inches

Plate destroyed

Only one proof known

Probably unique



96. THE CALCINE, *Venice*

Etching, 1885

Size: height, $8\frac{5}{8}$; width, 12 inches

Plate destroyed

Only one proof known

Probably unique





97. LAGOON, *Venice*

Etching, 1885 Size: height, $5\frac{1}{4}$; width, 14 inches *Plate destroyed*



98. ON THE GRAND CANAL,
Venice

Etching, 1885

Size: height, $7\frac{3}{4}$; width, 12 inches

Plate destroyed



99. SALUTE FROM THE LAGOON

Etching, 1885

Size: height, $12\frac{1}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed



100. VENICE, NO. 2

Etching, 1885 Size: height, $4\frac{7}{8}$; width, 12 inches *Plate destroyed*

Edition: two proofs

101. VENICE—S. GEORGIO

Etching, 1885

Size: height, $7\frac{3}{4}$; width, 12 inches

Plate destroyed



102. ST. PAUL'S, *London*

Etching, 1885

Size: height, 13; width, 10 inches

Plate destroyed





103. CHOIR OF ST. PAUL'S

Etching, 1885

Size: height, $9\frac{5}{8}$; width, $6\frac{5}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs



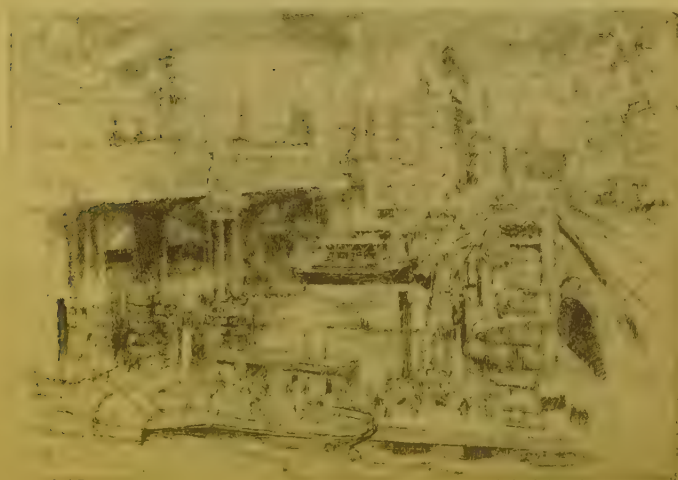
104. TEMPLE BAR

Etching, 1885

Size: height, $11\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs



105. BLACKFRIARS BRIDGE

Etching, 1885

Size: height, 8; width, $11\frac{1}{2}$ inches

Plate destroyed

Edition: four proofs

L. C.

106. OFFICE OF "PUNCH"

Etching, 1885

Size: height, $8\frac{7}{8}$; width, 7 inches

Plate destroyed

Edition: probably fifteen proofs



107. STATUE OF CHARLES I

Etching, 1885

Size: height, $8\frac{3}{8}$; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs



108. PENNY STEAMBOATS
AT WATERLOO BRIDGE

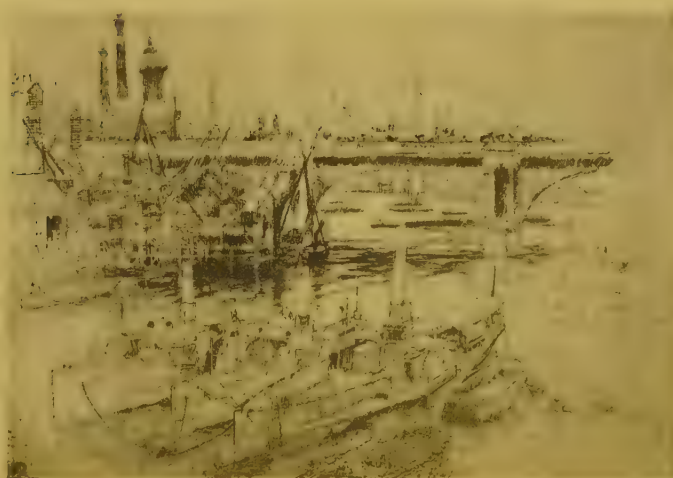
Etching, 1885

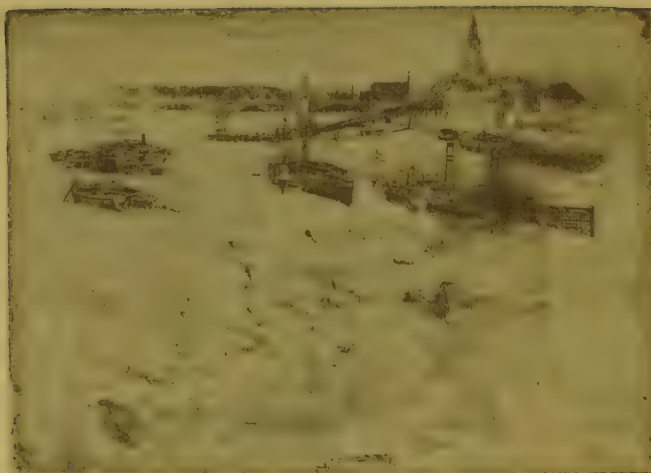
Size: height, 7; width, 10 inches

Plate destroyed

Edition: ten proofs

L. C.





109. BATTERSEA CHURCH

Etching, 1885

Size: height, 5; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: eight proofs



110. EUSTON

Etching, 1886

Size: height, $8\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.



111. CHELSEA, NO. I

Etching, 1886

Size: height, 10; width, $16\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty proofs

112. ST. PAUL'S, QUEEN ANNE'S STATUE

Etching, 1886

Size: height, 7; width, 9 inches

Plate destroyed

Edition: eight proofs

L. C.



113. ENTRANCE TO BRITISH MUSEUM

Etching, 1886

Size: height, 9; width, 7 inches

Plate destroyed

Edition: ten proofs

L. C.



114. CHELSEA, NO. II

Etching, 1886

Size: height, 6½; width, 9½ inches

Plate destroyed

Edition: probably twenty proofs





115. RAINY NIGHT,
Charing Cross Station

Etching, 1886

Size: height, 7; width, $8\frac{7}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.



116. AVENUE THEATRE

Etching, 1886

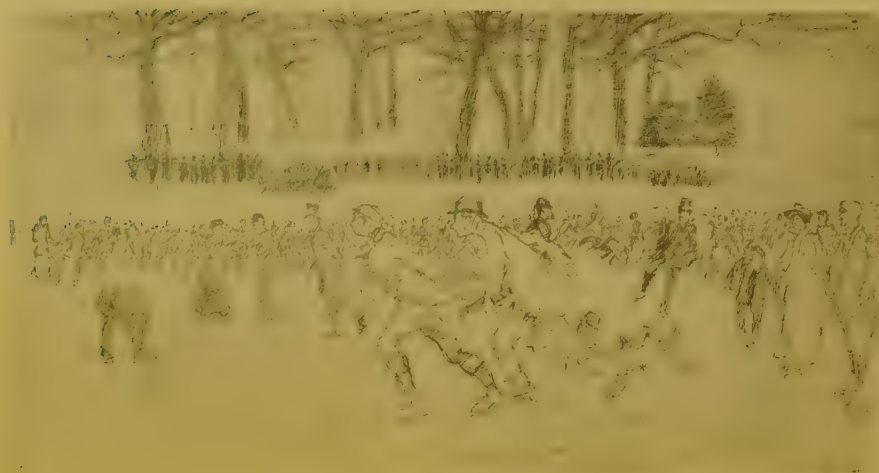
Size: height, $9\frac{3}{8}$; width, $4\frac{7}{8}$ inches

Plate destroyed

Edition: fifteen proofs

Number eight in "Easter Set" published in
London, 1894

L. C.



117. SKATING ON THE
SERPENTINE

Etching, 1886

Size: height, $4\frac{7}{8}$;
width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.

118. PALACE THEATRE

Etching, 1886

Size: height, $8\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty, and a few proofs were printed in colors

L. C.



119. GATTI'S

Etching, 1886

Size: height, $9\frac{1}{8}$; width, $4\frac{7}{8}$ inches

Plate destroyed

Edition: twenty proofs

L. C.



120. CAB STAND,
Charing Cross

Etching, 1886

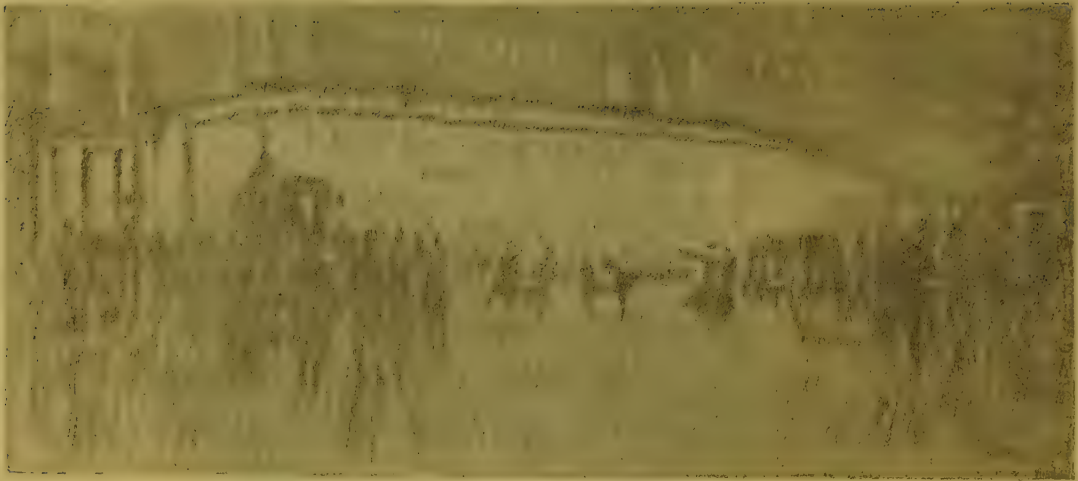
Size: height, $4\frac{1}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: fourteen proofs

L. C.





121. DANCING

Etching, 1886 Size: height, $3\frac{5}{8}$; width, $8\frac{1}{4}$ inches
Edition: five proofs *Plate destroyed* L. C.



122. A LONDON STREET

Etching, 1886

Size: height, 5; width, $3\frac{5}{8}$ inches

Plate destroyed

Edition: two proofs

L. C.



123. THE GRIFFIN, NO. II

Etching, 1886

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably fifteen proofs



124. CANTERBURY

Etching, 1886 Size: height, $4\frac{7}{8}$; width, 12 inches
Plate destroyed Edition: three proofs

125. ON LUDGATE HILL

Etching, 1887

Size: height, $8\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably five proofs



126. SMITHFIELD MARKET

Etching, 1887

Size: height, $7\frac{3}{8}$; width, $4\frac{3}{4}$ inches

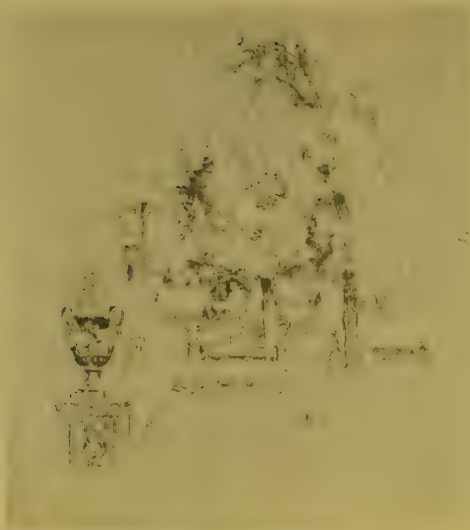
Plate destroyed

Edition: fifteen proofs

Number twelve in "Easter Set" published in
 London, 1894

L. C.





127. KENSINGTON GARDENS

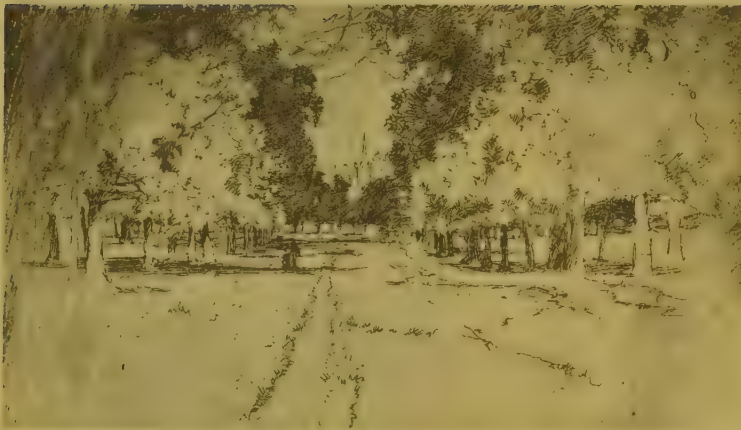
Etching, 1887

Size: height, 9; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: ten proofs

L. C.



128. THE LONG WALK, *Kensington*

Etching, 1887

Size: height, 5; width, 8 inches

Plate destroyed

Edition: fifteen proofs

L. C.



129. ST. MARTIN'S

Etching, 1887

Size: height, $7\frac{7}{8}$; width, $4\frac{3}{4}$ inches

Plate destroyed

Edition: fifteen proofs

Number six in "Easter Set" published in London, 1894

130. MY TREE

Etching, 1887

Size: height, 11 $\frac{3}{4}$; width, 8 inches

Plate destroyed

Edition: probably three proofs,

L. C.



131. BUCKINGHAM PALACE

Etching, 1887

Size: height, 4 $\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: five proofs

L. C.



132. ST. MARTIN'S
FROM NATIONAL GALLERY

Etching, 1887

Size: height, 11 $\frac{1}{4}$; width, 6 inches

Plate destroyed

Edition: probably five proofs

L. C.





133. HYDE PARK CORNER

Etching, 1887

Size: height, 5; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: ten proofs

L. C.



134. TOP OF HAYMARKET (*Hoardings*)

Etching, 1887

Size: height, $9\frac{3}{4}$; width, $4\frac{3}{8}$ inches

Plate destroyed

Edition: fifteen proofs

Number fifteen in "Easter Set" published in London, 1894



135. COVENT GARDEN

Etching, 1887

Size: height, $4\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: fifteen proofs

Number fourteen in "Easter Set" published in London, 1894

136. COVENT GARDEN CHURCH

Etching, 1887

Size: height, $4\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.



137. LEADENHALL MARKET

Etching, 1887

Size: height, $9\frac{3}{4}$; width, $4\frac{7}{8}$ inches

Plate destroyed

Edition: fifteen proofs

Number four in "Easter Set" published in London, 1894



138. THE CAB STAND

Etching, 1887

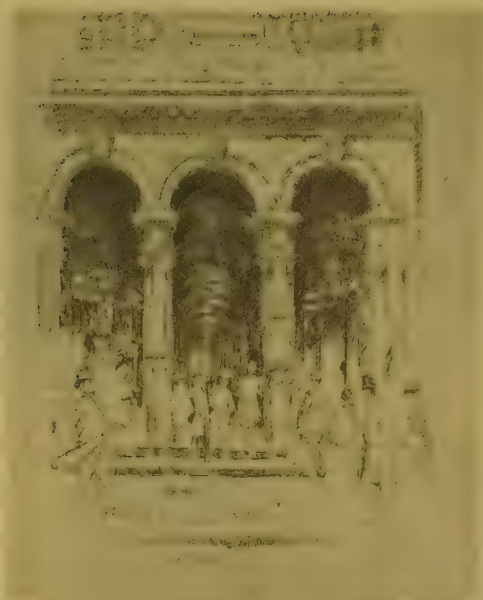
Size: height, $4\frac{3}{4}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: fifteen proofs

Number eleven in "Easter Set" published in London, 1894





139. BURLINGTON ARCADE

Etching, 1887

Size: height, $8\frac{7}{8}$; width, 7 inches

Plate destroyed

Edition: three proofs



140. LION BREWERY

Aquatint, 1887

Size: height, $8\frac{1}{2}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty proofs

L. C.



141. GATE OF BURLINGTON HOUSE

(*Royal Academy*)

Etching, 1887

Size: height, $10\frac{7}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: three proofs

142. FARRINGDON STREET, *London*

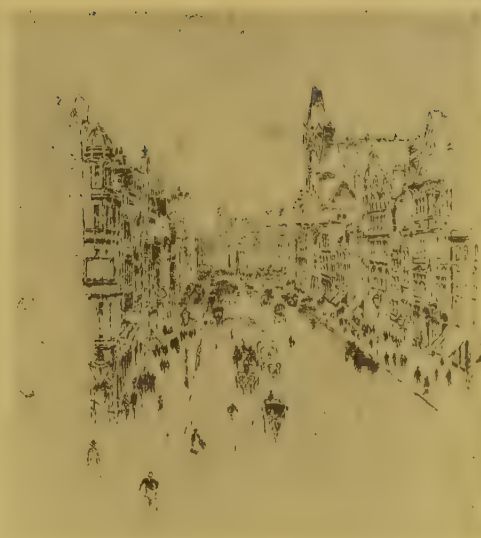
Etching, 1887

Size: height, $10\frac{7}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably ten proofs

L. C.



143. NELSON MONUMENT, *Trafalgar Square, London*

Etching, 1887

Size: height, 10; width, 15 inches

Plate destroyed

Edition: probably twenty-five proofs



144. OXFORD STREET, *London*

Etching, 1887

Size: height, $7\frac{3}{4}$; width, 5 inches

Plate destroyed

Edition: fifteen proofs

Number nine in "Easter Set" published in London, 1894





145. THE COLUMN, NELSON

Etching, 1889

Size: height, $9\frac{1}{2}$; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty proofs



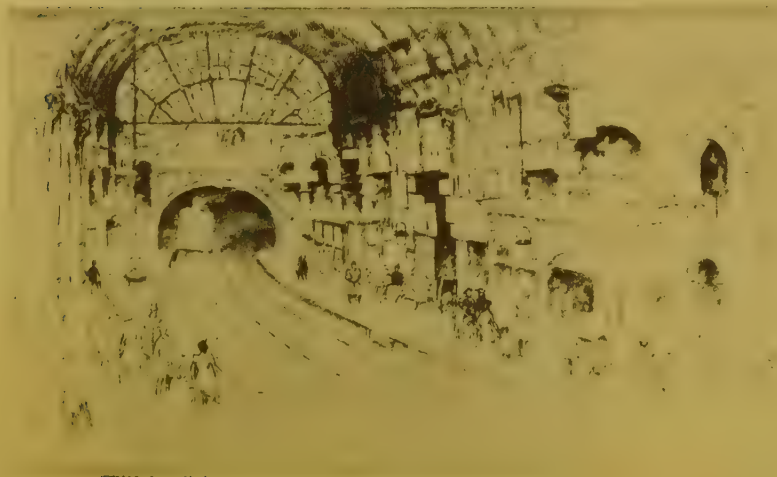
146. THAMES EMBANKMENT

Etching, 1889

Size: height, $6\frac{7}{8}$; width, $9\frac{1}{2}$ inches

Plate destroyed

Edition: probably twenty proofs



147. VICTORIA STATION

Etching, 1890

Size: height, $7\frac{3}{4}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: fifteen proofs

148. WESTMINSTER BRIDGE STATION

Etching, 1890

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: fifteen proofs



149. UNDERGROUND BOOKSTALL,

London

Etching, 1890

Size: height, $8\frac{1}{2}$; width, 12 inches

Plate destroyed

Edition: fifteen proofs



150. GLOUCESTER ROAD STATION

Etching, 1890

Size: height, $4\frac{7}{8}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: five proofs

L. C.



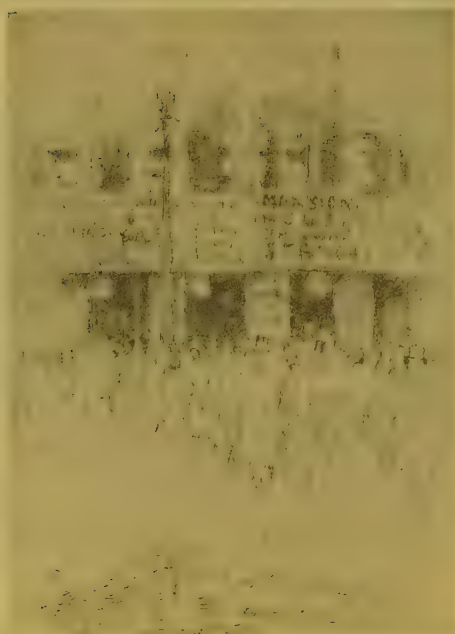


151. CHARING CROSS, UNDERGROUND STATION

Etching, 1890 Size: height, $3\frac{3}{4}$; width, $8\frac{3}{8}$ inches *Plate destroyed*

Edition: probably twenty-five proofs

L. C.



152. MANSION HOUSE STATION

Etching, 1890

Size: height, $8\frac{7}{8}$; width, $5\frac{7}{8}$ inches

Plate destroyed

Edition: three proofs



153. A MANUFACTORY OF
CONSTABLE'S PAINTINGS,
National Gallery

Etching, 1891

Size: height, $4\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably ten proofs

154. COPYING TURNER'S
PAINTINGS

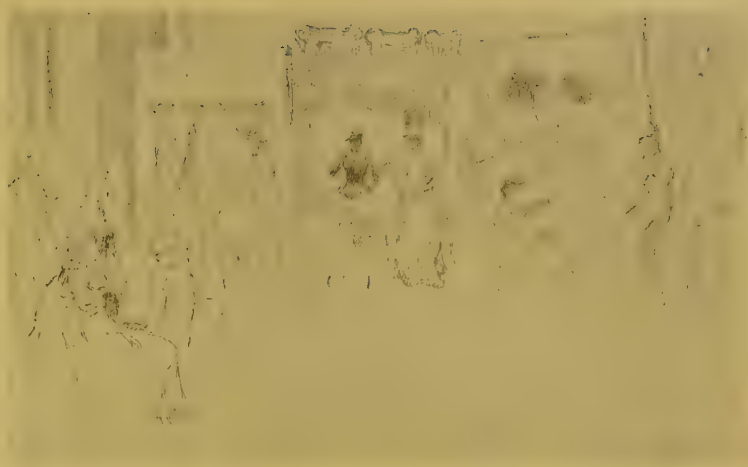
National Gallery

Etching, 1891

Size: height, $4\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably ten proofs



155. PRIMITIVES: COPYING BOTTICELLI

National Gallery (The Two Madonnas)

Etching, 1891

Size: height, 7; width, 5 inches

Plate exists

Edition: probably thirty-five proofs

L. C.



156. MAKING A MASTERPIECE,

Matthew Webb, National Gallery

Etching, 1891

Size: height, 7; width, $8\frac{3}{4}$ inches

Plate exists

Edition: probably twenty proofs

L. C.





157. NATIONAL GALLERY, *London*

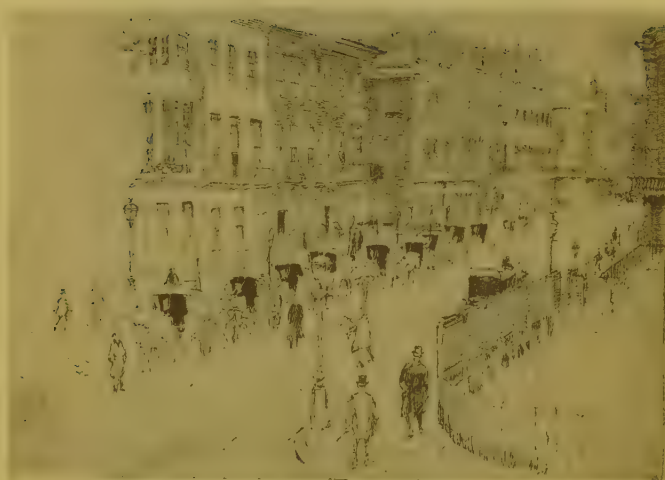
Etching, 1891

Size: height, $7\frac{7}{8}$; width, 11 inches

Plate destroyed

Edition: four proofs

L. C.



158. CAB STAND, *Street in Bloomsbury*

Etching, 1893

Size: height, 7; width, 10 inches

Plate destroyed

Edition: probably three proofs



159. THE QUADRANT,
Regents Circus

Etching, 1893

Size: height, $4\frac{3}{4}$; width, $7\frac{5}{8}$ inches

Plate destroyed

Edition: fifteen proofs

Number two in "Easter Set"
published in London, 1894

160. WATERLOO BRIDGE

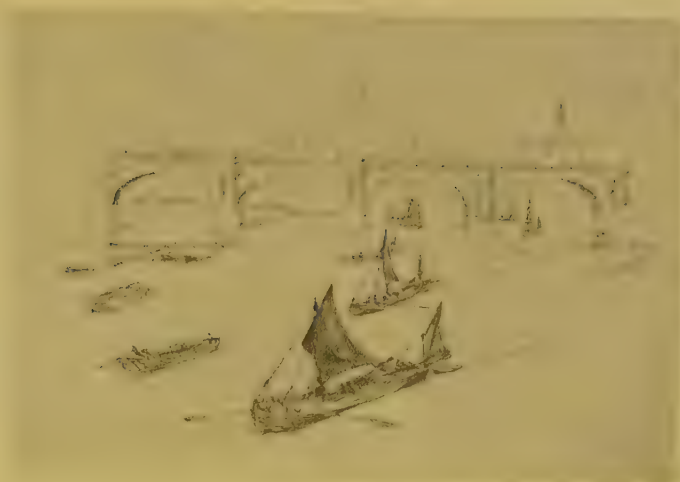
Etching, 1893

Size: height, $6\frac{1}{2}$; width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: probably thirty proofs

Number nineteen in "Easter Set" published in London, 1894



161. VAUXHALL BRIDGE

Etching, 1893

Size: height, $3\frac{7}{8}$; width, $5\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty proofs

Number one in "Easter Set" published in London, 1894

L. C.



162. SMITHFIELD MARKET, II

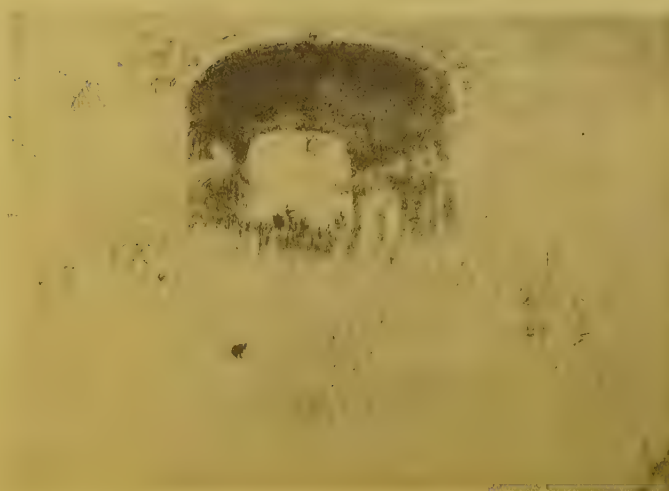
Etching, 1893

Size: height, $6\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed

Only one proof

L. C.





163. THAMES AT BLACKWELL

Etching, 1893 Size: height, $3\frac{1}{4}$; width, $10\frac{1}{2}$ inches *Plate destroyed*

Edition: probably twenty proofs

L. C.



164. WESTMINSTER

Etching, 1893

Size: height, 4; width, $5\frac{1}{8}$ inches

Plate destroyed

Edition: five proofs



165. NEW OXFORD STREET, *London*

Etching, 1893

Size: height, $9\frac{3}{8}$; width, $6\frac{1}{8}$ inches

Plate destroyed

Edition: probably ten proofs



166. TO ROSHERVILLE

Etching, 1893 Size: height, 5; width, 12 inches *Plate destroyed*

Edition: fifteen proofs

Number thirteen in "Easter Set," published in London, 1894

167. THE UNDERGROUND STATION

Etching, 1893

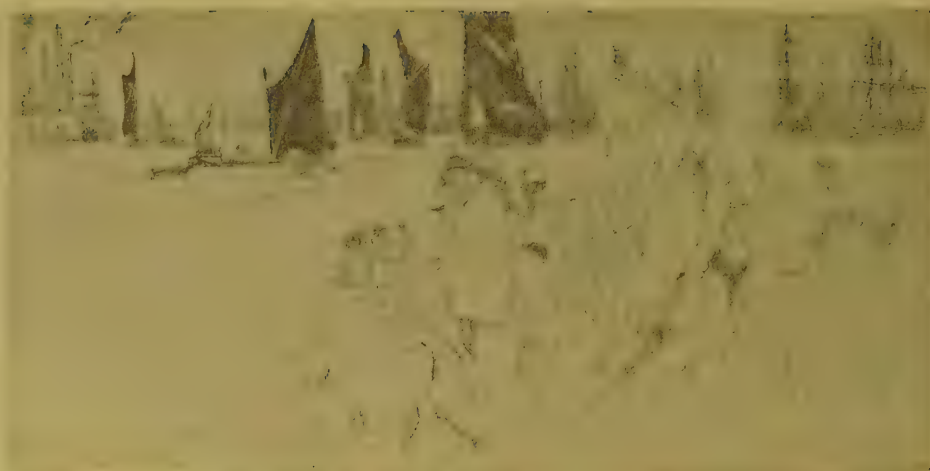
Size: height, $9\frac{7}{8}$; width, $4\frac{3}{8}$ inches

Plate destroyed

Edition: fifteen proofs

Number seventeen in "Easter Set" published in London, 1894





168. THE TURN OF THE TIDE

Etching, 1893 Size: height, 6; width, 12 inches *Plate destroyed*

Edition: probably twenty-five proofs

Number seven in "Easter Set" published in London, 1894



169. BARGES OF GREENWICH

Etching, 1893 Size: height, 4; width, 9 $\frac{7}{8}$ inches *Plate destroyed*

Edition: five proofs

L. C.



170. LONDON BRIDGE

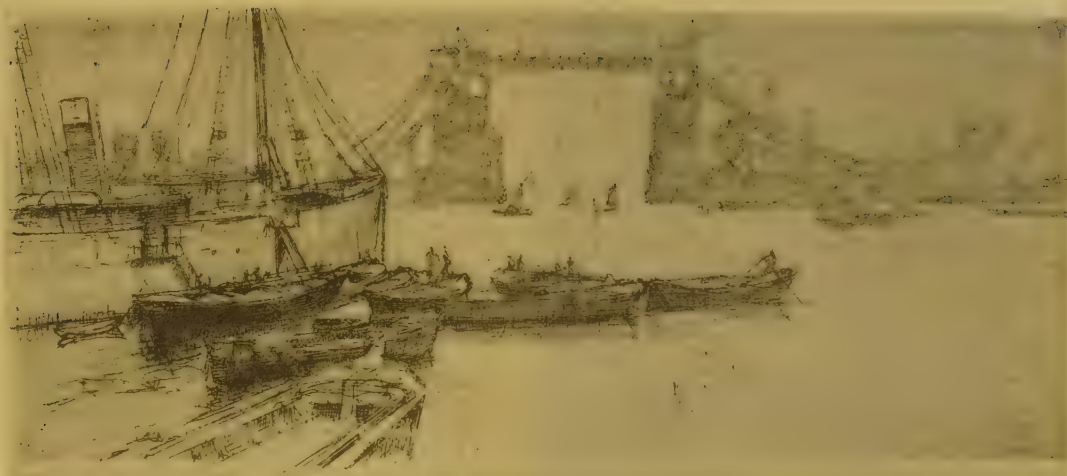
Etching, 1893

Size: height, 3 $\frac{7}{8}$; width, 6 $\frac{3}{4}$ inches

Plate destroyed

Number nineteen in "Easter Set" published in London, 1894. Also an edition, under title *Sunset Over Waterloo Bridge*, published in a catalogue of the International Society of Painters and Etchers

L. C.



171. THE TOWER BRIDGE

Etching, 1893 Size: height, $3\frac{1}{2}$; width, $8\frac{3}{8}$ inches *Plate destroyed*

Edition: fifteen proofs

Number five in "Easter Set" published in London, 1894



172. GREENWICH

Etching, 1893 Size: height, $3\frac{5}{8}$; width, $8\frac{1}{4}$ inches *Plate destroyed*

Edition: probably twenty-five proofs

Number ten in "Easter Set" published in London, 1894

173. UNDER VAUXHALL BRIDGE

Etching, 1893

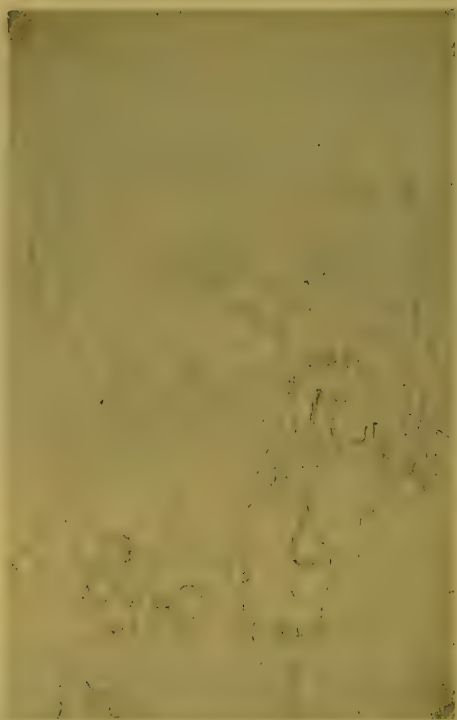
Size: height, $4\frac{7}{8}$; width,
 $9\frac{3}{8}$ inches

Plate destroyed

Edition: ten proofs

L. C.





174. TOWER HILL

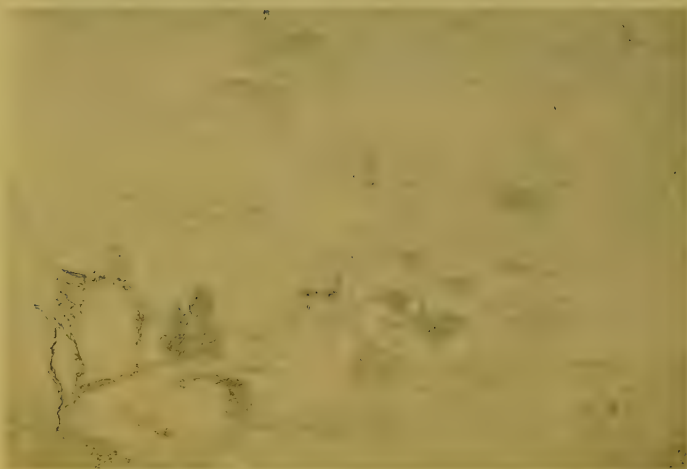
Etching, 1893

Size: height, $7\frac{7}{8}$; width, $4\frac{7}{8}$ inches

Plate destroyed

Edition: probably three proofs

L. C.



175. ST. NECTAIRE, *France*

Etching, 1893

Size: height, $5\frac{7}{8}$; width, 9 inches

Plate destroyed

Edition: three proofs



176. A CASTLE

Aquatint, 1893

Size: height, $4\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: three proofs

L. C.

177. CANAL, *Martigues*

Etching, 1893

Size: height, $7\frac{7}{8}$; width, 5 inches

Plate destroyed

Edition: probably three proofs

L. C.



178. ALBI

Etching, 1893

Size: height, 5; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: probably five proofs

L. C.



179. A HOUSE AT ORMOY

Etching, 1893

Size: height, 5; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably three proofs

L. C.





180. CHARTRES, NO. I

Etching, 1893 Size: height, $3\frac{3}{4}$; width, $8\frac{1}{4}$ inches *Plate destroyed*
 Edition: seven proofs L. C.



181. CHURCH AT MARTIGUES

Etching, 1893

Size: height, $7\frac{3}{8}$; width, $4\frac{1}{2}$ inches

Plate destroyed

Edition: probably three proofs

L. C.



182. CHARTRES, NO. II

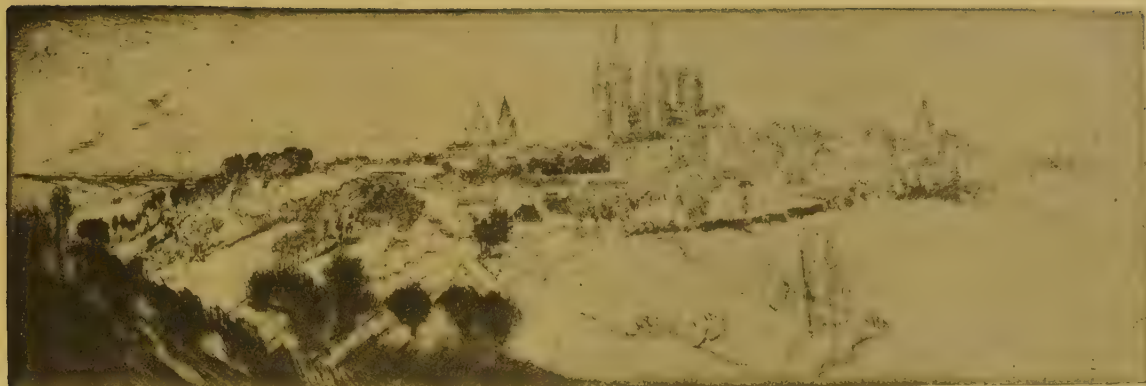
Etching, 1893

Size: height, $4\frac{7}{8}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: probably four proofs

L. C.



183. COUTANCES, NO. III

Etching, 1893 Size: height, $3\frac{7}{8}$; width, 12 inches *Plate exists*

Edition: probably thirty proofs

L. C.

184. COUTANCES, NO. I

Etching, 1893

Size: height, 3; width, $5\frac{3}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.



185. COUTANCES, NO. II

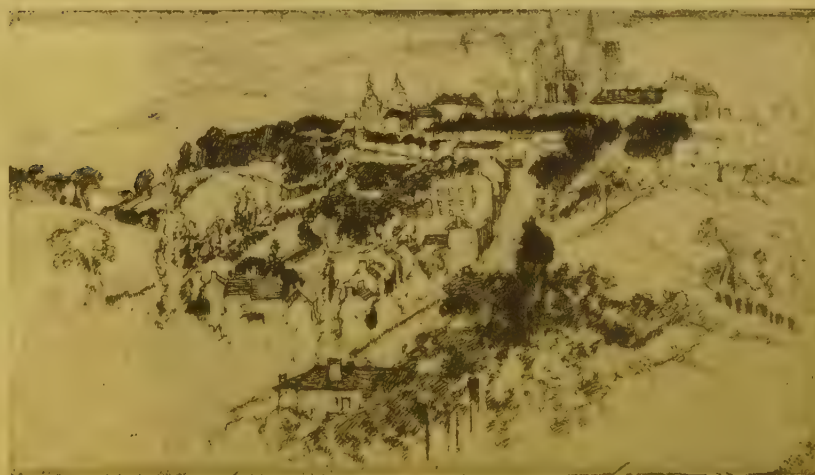
Etching, 1893

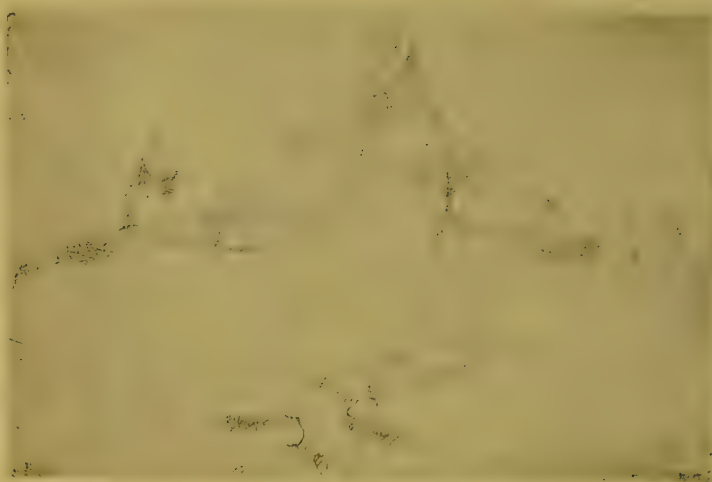
Size: height, $4\frac{7}{8}$; width, $7\frac{5}{8}$ inches

Plate destroyed

Edition: eight proofs

L. C.





186. DAUDET'S MILL

Etching, 1893

Size: height, 6; width, 9 inches

Plate destroyed

Edition: four proofs

L. C.



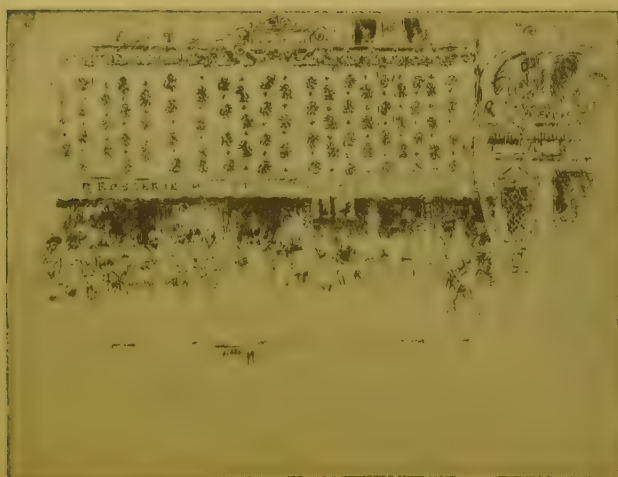
187. ON THE CHAMPS ELYSÉES

Etching, 1893

Size: height, $6\frac{1}{4}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: five proofs



188. BRASSERIE, *Au Lion Rouge*

Etching, 1893

Size: height, $6\frac{1}{4}$; width, $8\frac{1}{4}$ inches

Plate exists

Edition: probably forty proofs

L. C.

189. PLACE DE L'OPÉRA

Etching, 1893

Size: height, $6\frac{1}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: ten proofs

L. C.



190. CAFÉ CHANTANT

Etching, 1893

Size: height, $4\frac{5}{8}$; width, $6\frac{1}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.



191. CAFÉ TUILLERIES

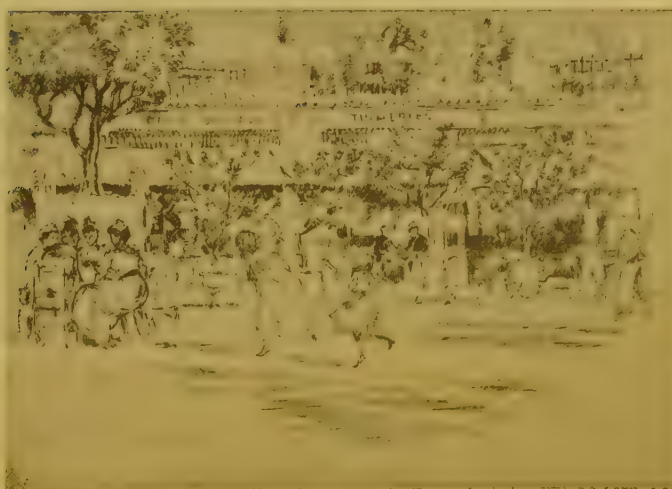
Etching, 1893

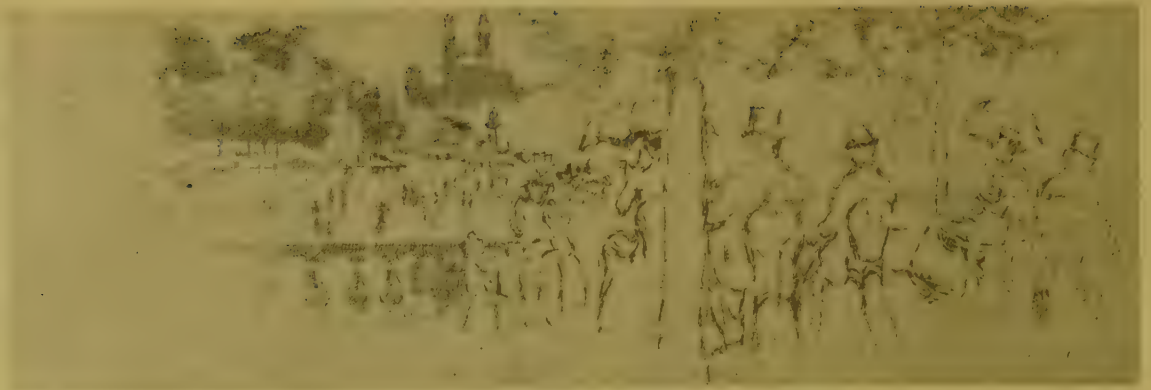
Size: height, $4\frac{3}{8}$; width, $6\frac{1}{4}$ inches

Plate destroyed

Edition: five proofs

L. C.



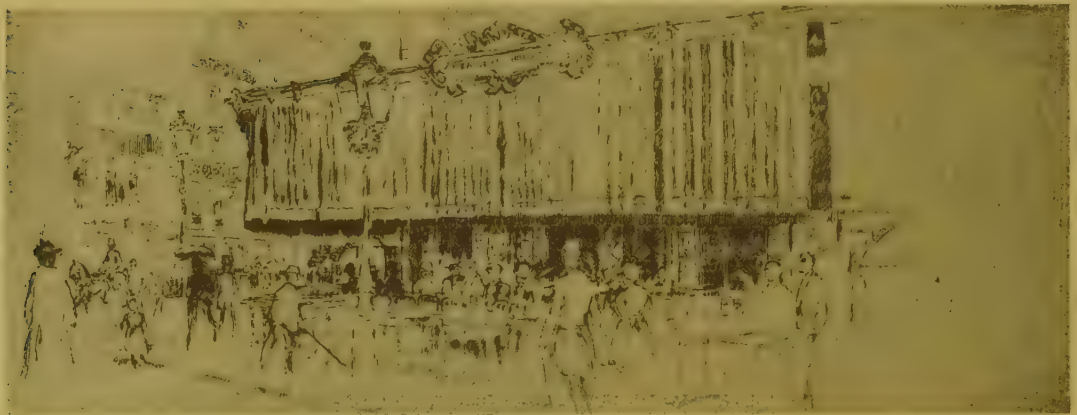


192. PLACE DU CARROUSEL, *Paris*

Etching, 1893 Size: height, $2\frac{1}{4}$; width, 6 inches *Plate destroyed*

Edition: probably five proofs

L. C.



193. BRASSERIE DE L'UNIVERS

Etching, 1893 Size: height, $3\frac{5}{8}$; width, $8\frac{3}{8}$ inches *Plate destroyed*

Edition: six proofs

L. C.

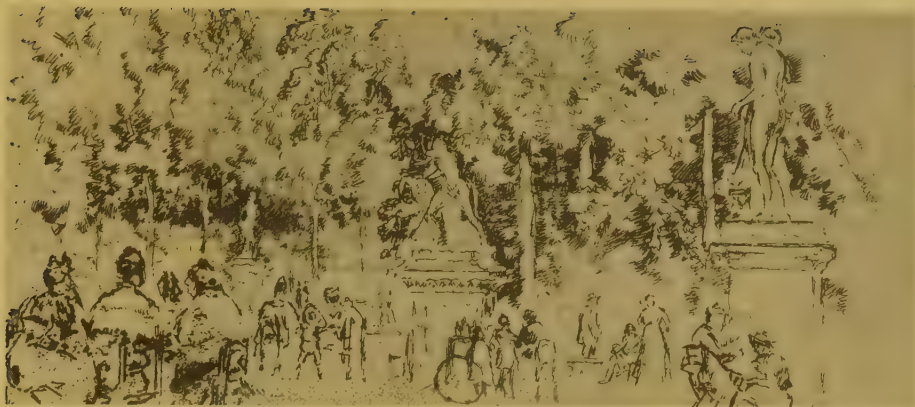


194. CAFÉ IN BOIS, *Paris*

Etching, 1893 Size: height, $2\frac{3}{8}$; width, $6\frac{1}{4}$ inches *Plate destroyed*

Edition: probably five proofs

L. C.

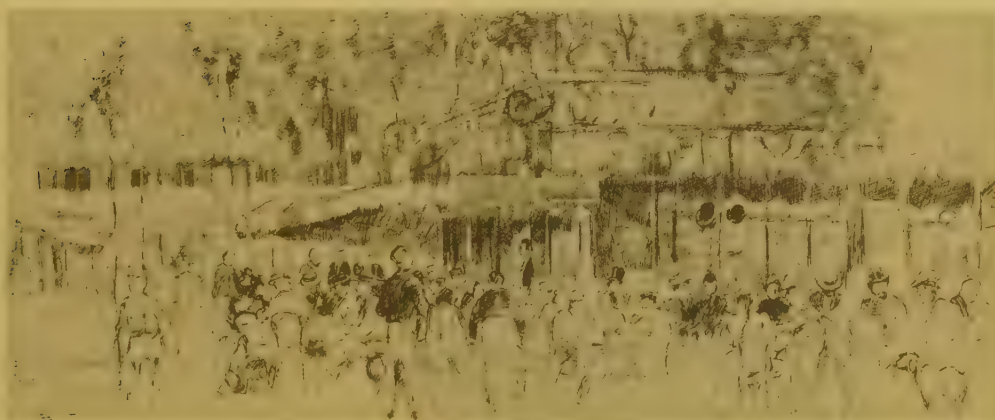


195. A GROUP OF WOMEN, *Luxembourg Gardens*

Etching, 1893 Size: height, $3\frac{1}{8}$; width, $6\frac{1}{4}$ inches Plate destroyed

Edition: six proofs

L. C.



196. CAFÉ D'HARCOURT

Etching, 1893 Size: height, $3\frac{3}{4}$; width, 8 inches Plate destroyed

Edition: six proofs



197. A BALUSTRADE, *Luxembourg Gardens*

Etching, 1893 Size: height, $2\frac{3}{8}$; width, 6 inches Plate destroyed

Edition: three proofs



198. CAFE BARCADERE,
St. Germain

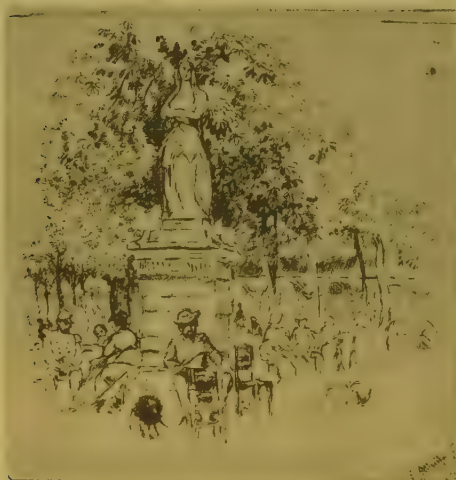
Etching, 1893

Size: height, $2\frac{7}{8}$; width, $4\frac{3}{4}$ inches

Plate destroyed

Only one proof

L. C.



199. LUXEMBOURG GARDENS

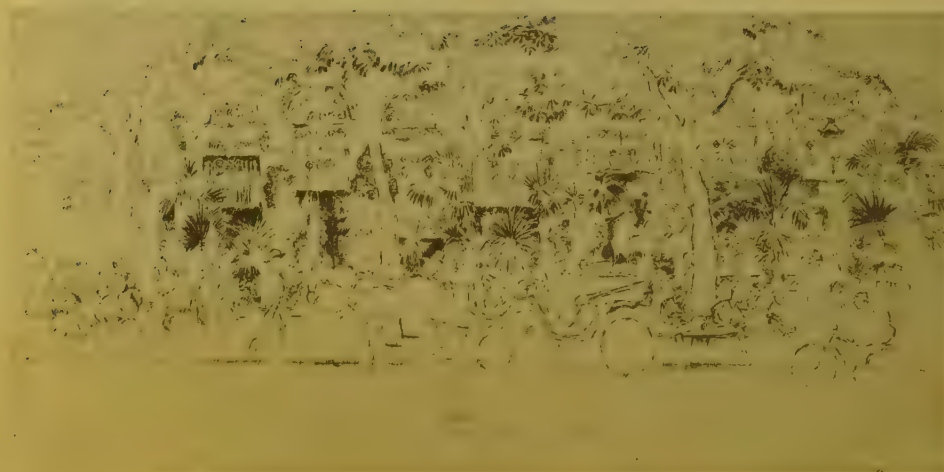
Etching, 1893

Size: height, 4; width, $3\frac{3}{4}$ inches

Plate destroyed

Edition: five proofs

L. C.



200. MARGUERY, *Paris*

Etching, 1893

Size: height, $4\frac{1}{4}$;
width, $8\frac{7}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.

201. BRASSERIE LAFAYETTE

Etching, 1893

Size: height, $4\frac{1}{4}$;
width, $7\frac{3}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.



202. A STATUE IN THE LUXEMBOURG

Etching, 1893

Size: height, $4\frac{5}{8}$; width, 2 inches

Plate destroyed

Edition: five proofs

L. C.



203. AU PARADIS DES
ENFANTS

Etching, 1893

Size: height, $4\frac{3}{8}$;
width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: five proofs

L. C.





204. PALAIS ROYAL

Etching, 1893

Size: height, $4\frac{3}{8}$; width, 7 inches

Plate destroyed

Edition: five proofs

L. C.



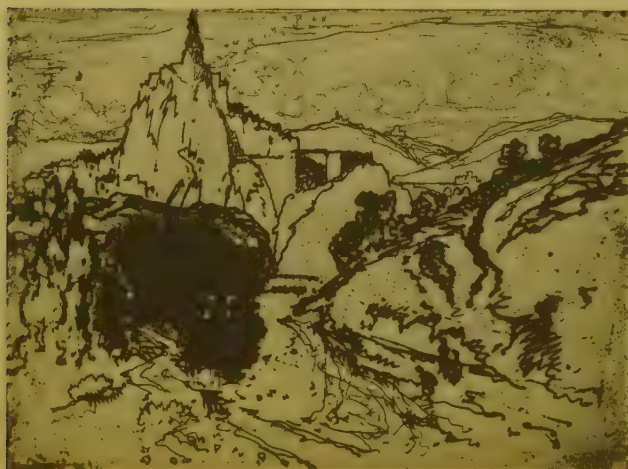
205. THE CRESTING, *Notre Dame*

Etching, 1893

Size: height, $16\frac{1}{4}$; width, $10\frac{1}{4}$ inches

Plate destroyed

Edition: probably seven proofs



206. LE PUY, *a Study*

Etching, 1893

Size: height, $3\frac{3}{4}$; width, $5\frac{1}{4}$ inches

Plate destroyed

Edition: five proofs



207. LE STRYGE

Etching, 1893

Plate destroyed

Size: height, 16 $\frac{3}{8}$; width, 10 $\frac{3}{8}$ inches

Edition: probably twenty-five proofs

L. C.



208. LE PUY, *third plate*

Etching, 1894

Size: height, $15\frac{3}{4}$; width, $11\frac{7}{8}$ inches

Plate exists

Edition: probably thirty proofs L. C. "The most picturesque place in the world"—J. P.



209. ST. GERMAIN, NO. I

Etching, 1893 Size: height, $2\frac{1}{2}$; width, 7 inches *Plate destroyed*
Edition: three proofs L. C.



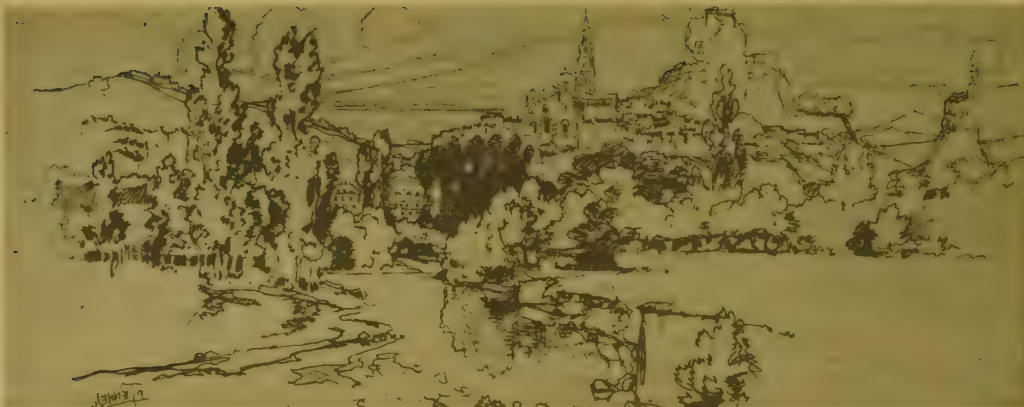
210. ST. GERMAIN, NO. II

Etching, 1893 Size: height, $2\frac{1}{4}$; width, $7\frac{3}{8}$ inches *Plate destroyed*
Edition: three proofs L. C.



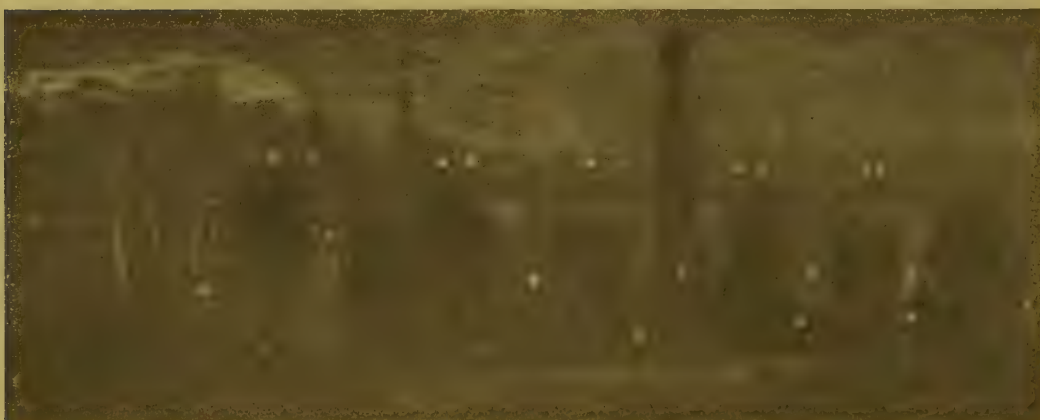
211. ST. GERMAIN, NO. III

Etching, 1893 Size: height, $2\frac{1}{4}$; width, 7 inches *Plate destroyed*
Edition: three proofs L. C.



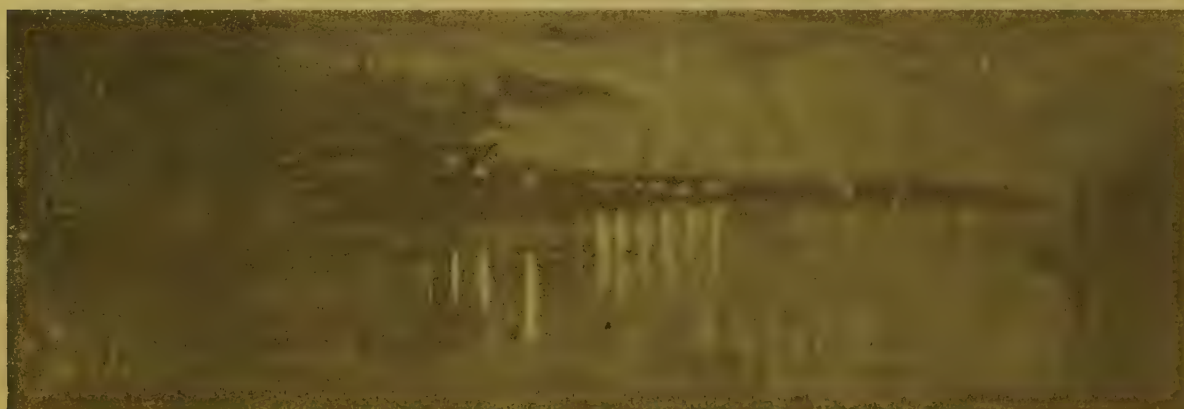
212. LE PUY, *second plate*

Etching, 1893 Size: height, $4\frac{1}{2}$; width, 10 inches *Plate destroyed*
Edition: five proofs L. C.



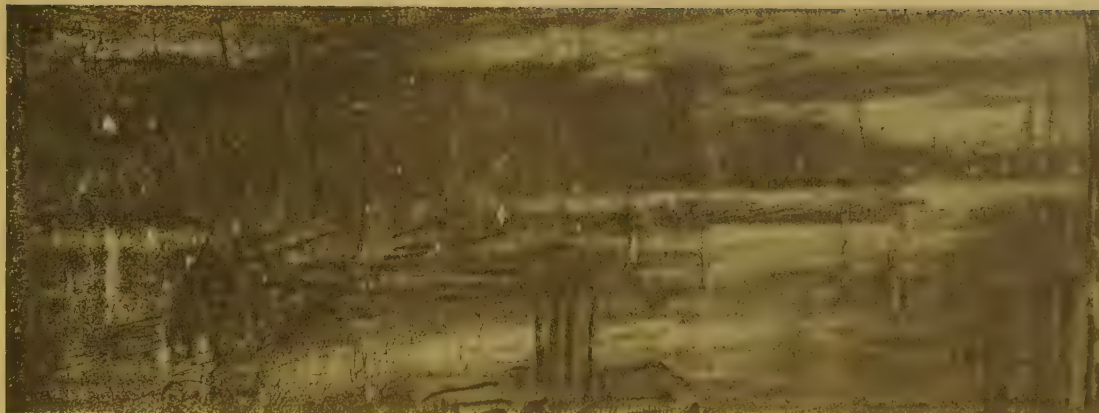
213. CLEOPATRA'S NEEDLE

Etching and Aquatint, 1894 Size: height, $3\frac{3}{4}$; width, $8\frac{3}{8}$ inches *Plate destroyed*
Edition: probably fifteen proofs Number twenty in "Easter Set" published in London, 1894



214. LONDON LIGHTS

Aquatint, 1894 Size: height, $2\frac{3}{4}$; width, $7\frac{1}{8}$ inches *Plate destroyed*
Edition: fifteen proofs Number sixteen in "Easter Set" published in London, 1894

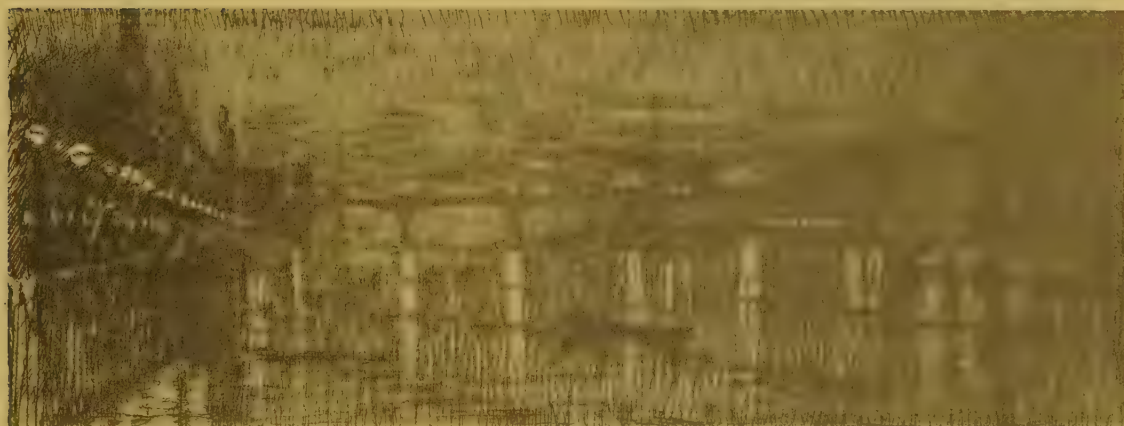


215. WATERLOO WORKS

Aquatint, 1894 Size: height, 3; width, $7\frac{1}{8}$ inches *Plate destroyed*

Edition: probably five proofs

L. C.



216. WESTMINSTER LIGHTS

Etching, 1894 Size: height, 3; width, $7\frac{1}{4}$ inches *Plate destroyed*

Edition: probably five proofs

L. C.



217. THAMES BELOW THE BRIDGES, *Night*

Etching, 1894 Size: height, $4\frac{7}{8}$; width, $9\frac{1}{2}$ inches *Plate exists*

Edition: probably twenty proofs

L. C.



218. ST. PAUL'S OVER BLACKFRIARS BRIDGE

Etching, 1894 Size: height, $4\frac{1}{4}$; width, 10 inches *Plate destroyed*

Edition: probably fifteen proofs



219. THE TURN OF THE TIDE

Aquatint, 1894

Size: height, 8; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably five proofs



220. ST. PAUL'S

Aquatint, 1894

Size: height, $6\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs

Number three in "Easter Set" published in London, 1894

221. ENTRANCE TO LLOYDS

Etching, 1895

Size: height, $7\frac{3}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs



222. ST. JOHN'S, *Westminster*

Etching, 1895

Size: height, $10\frac{3}{4}$; width, $6\frac{3}{4}$ inches

Plate destroyed

Edition: probably fifteen proofs



223. CHURCH OF ST. ETHELBURGH

Etching, 1895

Size: height, $7\frac{7}{8}$; width, $10\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs





224. TOY BOATS, ROUND POND

Kensington

Etching, 1895

Size: height, 8; width, 10 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs

225. WHITE TOWER, *Westminster*

Etching, 1895

Size: height, 12; width, 5 inches

Plate destroyed

Edition: probably ten proofs



226. HORSE GUARDS' PARADE

Etching, 1895

Size: height, 6 $\frac{7}{8}$; width, 10 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably five proofs

227. THE SAVOY

Etching, 1895

Size: height, $7\frac{3}{4}$; width, 10 inches

Plate destroyed

Edition: probably five proofs



228. TOWER OF CATHEDRAL, *Westminster*

Etching, 1895

Size: height, $11\frac{7}{8}$; width, 5 inches

Plate destroyed

Edition: probably five proofs



229. ON THE THAMES

Etching, 1895

Size: height, $7\frac{7}{8}$ inches; width, 11 inches

Plate destroyed

Edition: probably ten proofs



230. CHERRY GARDENS

Etching, 1895

Size: height, 8; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably five proofs



231. CITY OF LONDON SCHOOL

Etching, 1895

Size: height, $10\frac{1}{2}$; width, 8 inches

Plate destroyed

Edition: probably five proofs



232. LANARK WHARF

Etching, 1895

Size: height, $7\frac{7}{8}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably five proofs

233. STAPLE INN

Etching, 1903

Size: height, 8; width, 10 inches

Plate destroyed

Edition: probably ten proofs

L. C.



234. THE OBELISK

Etching, 1903

Size: height, 11; width, 7 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs



235. FURNWALLS INN

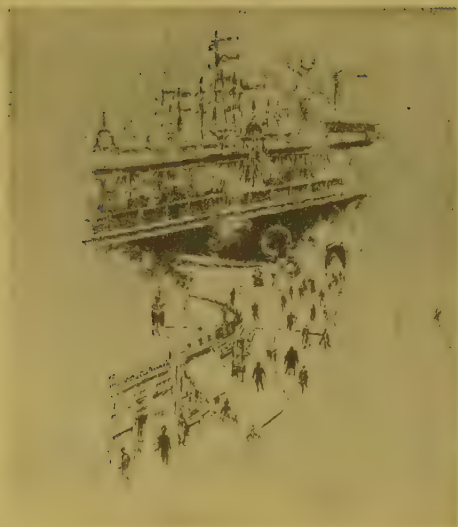
Etching, 1903

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably fifteen proofs





236. SIGNAL TOWERS, CHARING CROSS
BRIDGE

Etching, 1903

Size: height, 11; width, 8½ inches

Plate destroyed

Edition: probably ten proofs

L. C.



237. LION BREWERY, *From the Embankment*

Etching, 1903

Size: height, 10½; width, 8 inches. About twenty proofs taken, plate then reduced in size to height, 6½; width, 8 inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



238. WATERLOO STATION

Etching, 1903

Size: height, 10⅞; width, 7⅞ inches

Plate destroyed

Edition: probably six proofs

L. C.

239. ROYAL ENTRANCE,
VICTORIA TOWER

Etching, 1903

Size: height, 11; width, 8 $\frac{1}{4}$ inches

Plate destroyed

Edition: probably thirty proofs



240. SWAN AT LEADENHALL

Etching, 1903

Size: height, 10 $\frac{7}{8}$; width, 8 $\frac{3}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs



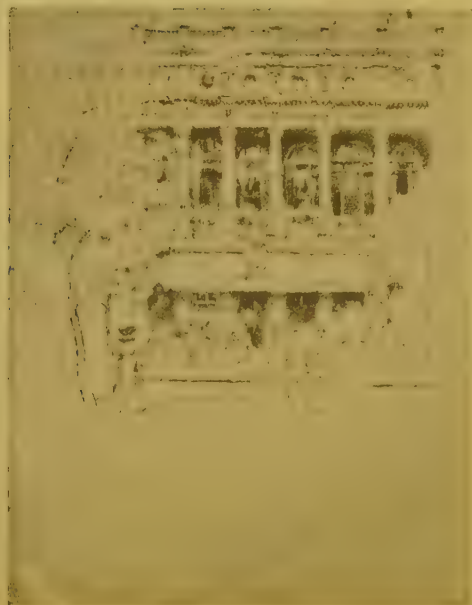
241. THE GARRICK THEATRE

Etching, 1903

Size: height, 10 $\frac{7}{8}$; width, 8 $\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs





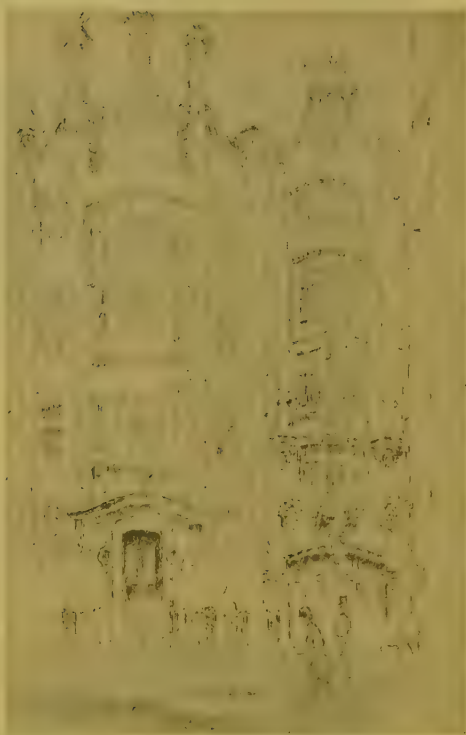
242. THE FRUIT SHOP

Etching, 1903

Size: height, $8\frac{3}{8}$; width, 11 inches

Plate destroyed

Edition: three proofs



243. ST. JOHN'S HOSPITAL

Etching, 1903

Size: height, $9\frac{7}{8}$; width, $5\frac{7}{8}$ inches

Plate destroyed

Edition: probably four proofs

L. C.



244. BASE OF THE OBELISK

Etching, 1903

Size: height, $8\frac{3}{8}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably three proofs

L. C.

245. THAMES WORKS

Aquatint, 1903

Size: height, $7\frac{3}{4}$; width, $10\frac{3}{8}$ inches

Plate destroyed

Edition: probably twenty proofs

L. C.



246. NATIONAL LIBERAL CLUB

Etching, 1903

Size: height, 11; width, $8\frac{1}{2}$ inches

Plate exists

Edition: probably ten proofs

L. C.



247. MIST ON THE THAMES

Aquatint, 1903

Size: height, $8\frac{1}{4}$; width, $10\frac{1}{2}$ inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.





248. DENT'S SHOP, *From Charing Cross*

Etching, 1903

Size: height, 10½; width, 8 inches

Plate destroyed

Edition: probably six proofs



249. GILBERT'S MONUMENT,
Piccadilly Circus

Etching, 1903

Size: height, 11; width, 7⅞ inches

Plate destroyed

Edition: probably six proofs



250. HOTEL VICTORIA

Etching, 1903

Size: height, 11; width, 8½ inches

Plate destroyed

Edition: probably six proofs

251. CHEAPSIDE

Etching, 1903

Size: height, 11; width, 8¼ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



252. MUSIC SHOP ON STRAND

Etching, 1903

Size: height, 10⅞; width, 8⅜ inches

Plate destroyed

Edition: probably ten proofs



253. THE HIPPODROME, *London*

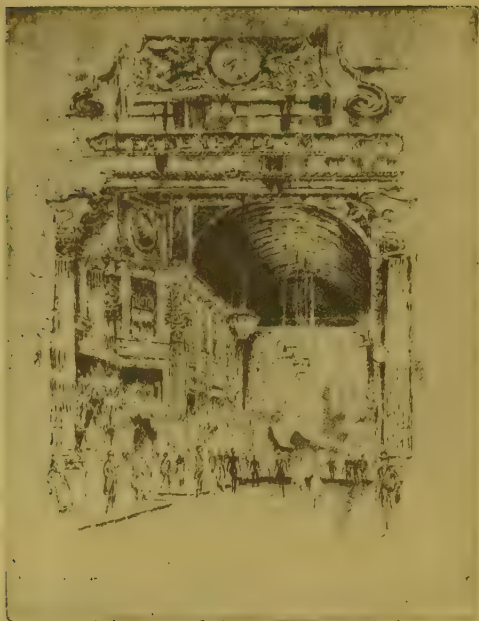
Etching, 1903

Size: height, 10½; width, 8 inches

Plate destroyed

Edition: probably twenty-five proofs





254. LEADENHALL MARKET, II

Etching, 1903

Size: height, $10\frac{7}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



255. THE TOBACCO SHOP

Etching, 1903

Size: height, $10\frac{7}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably twenty-five proofs



256. STAPLE INN GARDENS

Etching, 1903

Size: height, $7\frac{3}{4}$; width, 10 inches

Plate destroyed

Edition: probably six proofs

L. C.

257. THE MONUMENT, *London*

Etching, 1903

Size: height, $10\frac{1}{8}$; width, $8\frac{1}{8}$ inches

Plate destroyed

Edition: probably sixty proofs



258. THE YORKSHIRE TERRIER

Etching, 1903

Size: height, $10\frac{7}{8}$; width, $8\frac{1}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs



259. EMBANKMENT, *Chelsea*

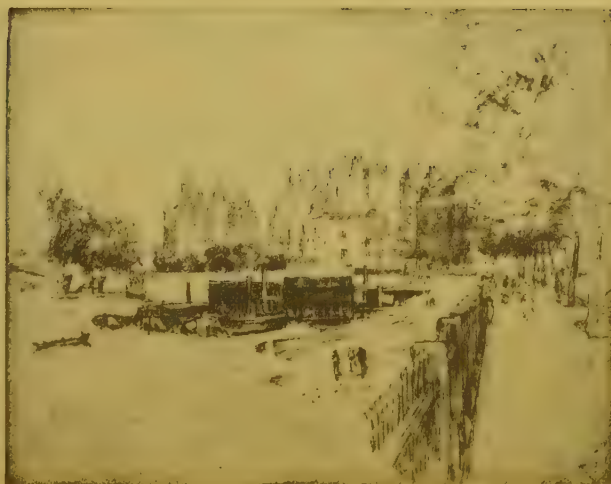
Etching, 1903

Size: height, $8\frac{3}{4}$; width, $11\frac{1}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs

L. C.





260. LONDON OVER HAMPSTEAD

Etching, 1903

Size: height, 8; width, 10 inches

Plate destroyed

Edition: probably thirty-five proofs



261. GOLDSMITH'S TOMB, THE TEMPLE,
London

Etching, 1903

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



262. GREEN PARK

Etching, 1903

Size: height, 5; width, 7 $\frac{7}{8}$ inches

Plate destroyed

Edition: four proofs

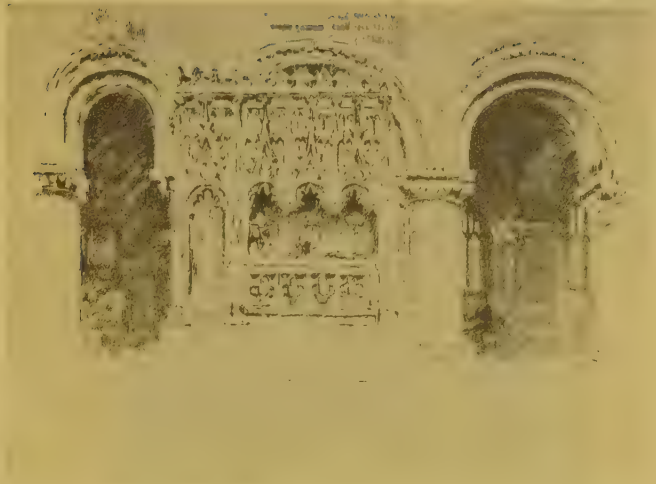
263. THE FOUNDER'S TOMB
Church of St. Bartholomew the Great

Etching, 1903

Size: height, $7\frac{7}{8}$; width, 11 inches

Plate destroyed

Edition: probably thirty proofs



264. QUEEN ANNE'S MANSIONS

Etching, 1903

Size: height, 11; width, $6\frac{1}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs



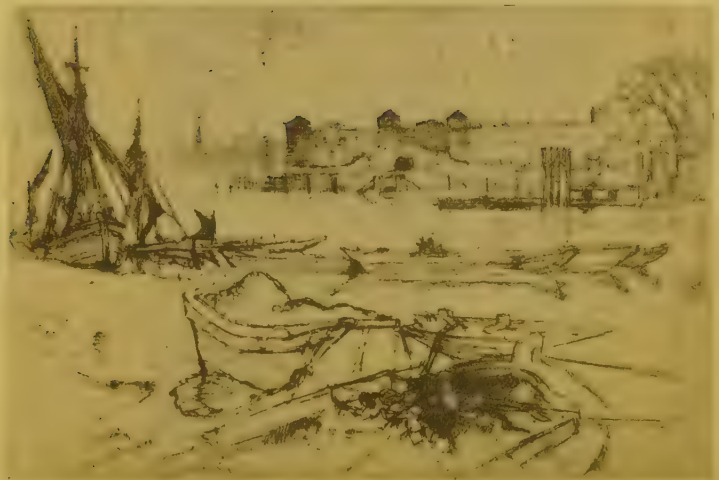
265. MILLBANK

Etching, 1903

Size: height, 6; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: probably ten proofs





266. THE ADMIRALTY

*Seen through the Archway of
Old Scotland Yard*

Etching, 1903

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



267. ALBERT HALL

Etching, 1903

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably seventy-five proofs



268. LONDON BRIDGE STAIRS

Etching, 1903

Size: height, 11; width, 7 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

269. ST. DUNSTAN'S, FLEET ST.

Etching, 1903

Size: height, 11; width, $7\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



270. LINDSAY ROW, *Chelsea*

Etching, 1903

Size: height, $8\frac{5}{8}$; width, 11 inches

Plate destroyed

Edition: seventy-three proofs

L. C.



271. BRIDGE ST., WESTMINSTER

Etching, 1903

Size: height, 11; width, 8 inches. About twenty-five proofs taken, plate then reduced in size to height, $7\frac{7}{8}$; width, $7\frac{3}{4}$ inches

Plate exists

Edition: probably forty proofs

L. C.





272. WEST DOOR, ST. PAUL'S

Etching, 1903

Size: height, 11 1/4; width, 8 5/8 inches

Plate destroyed

Edition: probably fifty proofs



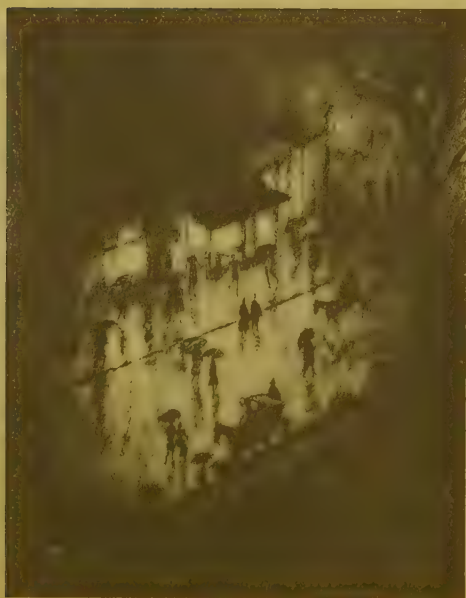
273. ST. JOHN'S GATE, *Clerkenwell*

Etching, 1903

Size: height, 8; width, 11 inches

Plate exists

Edition: probably seventy-five proofs



274. RAINY NIGHT, CHARING CROSS
SHOPS

Etching, 1903

Size: height, 10 7/8; width, 8 3/8 inches

Plate exists

Edition: probably one hundred proofs

L. C.

275. WHITEHALL COURT

Etching, 1903

Size: height, $10\frac{1}{2}$; width, 8 inches

Plate destroyed

Edition: probably sixty proofs



276. THAMES FROM RICHMOND HILL

Etching, 1903

Size: height, $8\frac{5}{8}$; width, 11 inches

Plate destroyed

Edition: probably fifty proofs



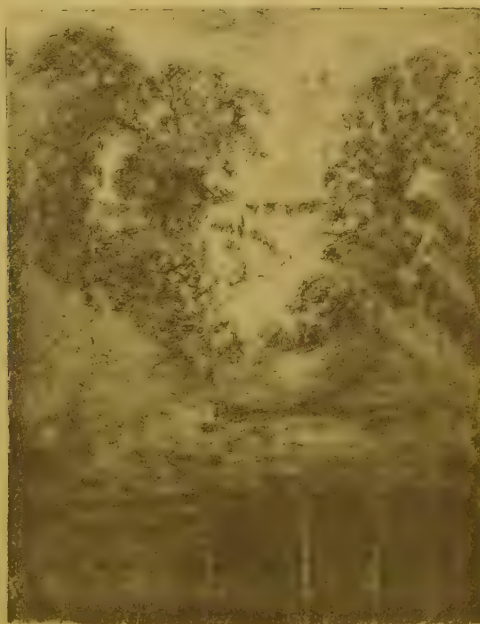
277. THAMES AT RICHMOND

Etching, 1903

Size: height, $11\frac{1}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably fifty proofs





278. VICTORIA STATION

Etching, 1903

Size: height, $10\frac{7}{8}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: probably twenty-five proofs



279. ROYAL WINDSOR

Etching, 1903

Size: height, 6; width, 11 inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.



280. WEST FRONT,
WESTMINSTER ABBEY

Etching, 1903

Size: height, 13; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs

281. THE COLISEUM FROM VILLIERS ST.

Etching, 1903

Size: height, 6; width, 11 inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.



282. WINDSOR FROM ETON

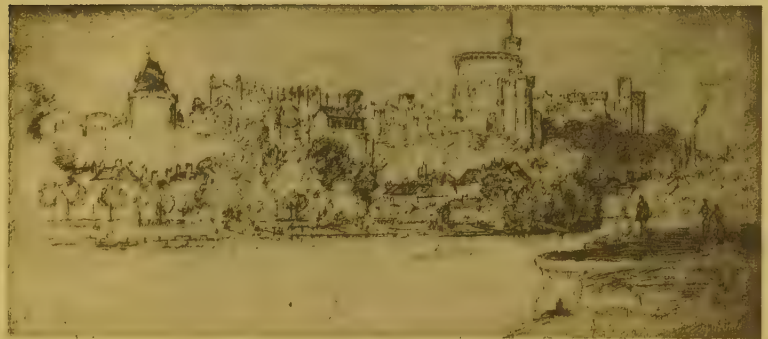
Etching, 1903

Size: height, 5½; width, 12⅞ inches

Plate exists

Edition: probably sixty proofs

L. C.



283. VILLIERS ST.

Etching, 1903

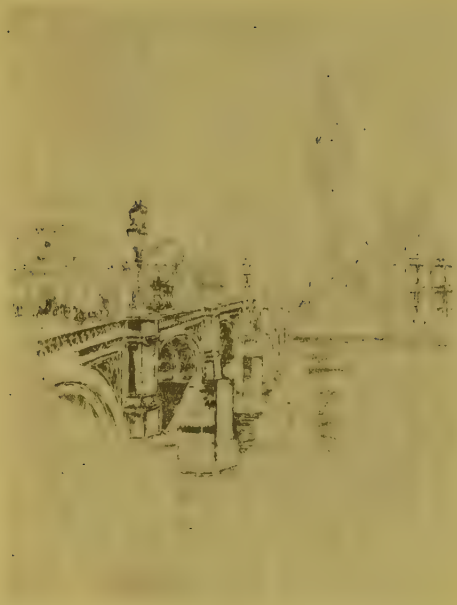
Size: height, 11; width, 8½ inches. About ten proofs taken, plate then reduced in size to height, 10⅞; width, 6⅞ inches

Plate destroyed

Edition: probably twenty proofs

L. C.





284. CLOCK TOWER
From the Surrey Side

Etching, 1903

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably fifty proofs



285. TRAFALGAR SQUARE

Etching, 1903

Size: height, $8\frac{1}{2}$; width, $10\frac{3}{4}$ inches

Plate destroyed

Edition: probably thirty-five proofs



286. NO. 230 STRAND

Etching, 1903

Size: height, $10\frac{7}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably sixty proofs

287. STATUE, *Knightsbridge*

Etching, 1903

Size: height, 9; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably ten proofs

L. C.



288. GREAT CRANES, *South Kensington*

Etching, 1903

Size: height, $8\frac{5}{8}$; width, 11 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



289. ST. MARGARET'S, *Westminster*

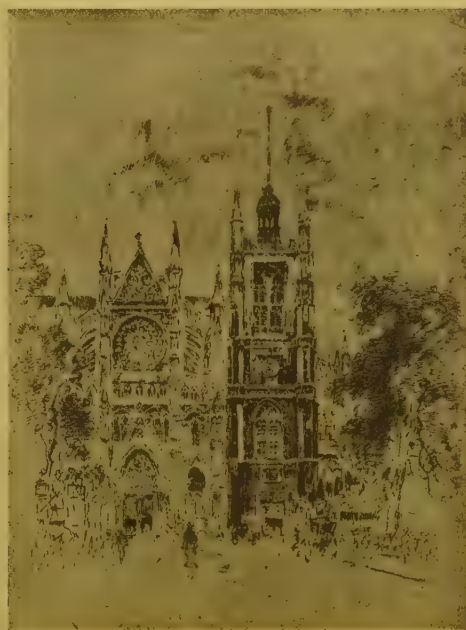
Etching, 1904

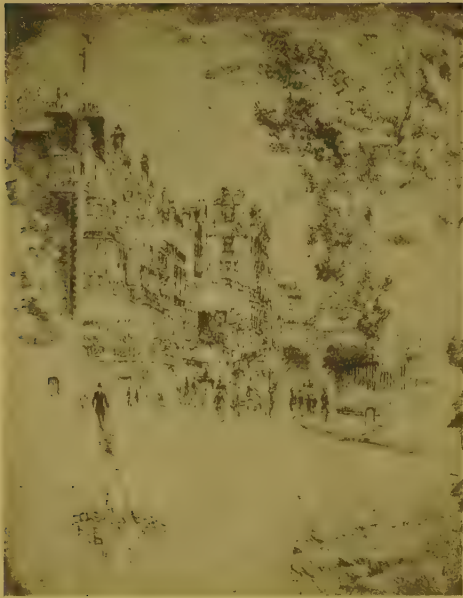
Size: height, 12; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.





290. PARK LANE

Etching, 1904

Size: height, $10\frac{3}{8}$; width, 8 inches. About six proofs taken, plate then reduced in size to height, $9\frac{1}{4}$; width, 7 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



291. PARLIAMENT STREET, *Westminster*

Etching, 1904

Size: height, 8; width, 10 inches

Plate destroyed

Edition: probably twenty-five proofs



292. MAGNIFICENT KENSINGTON

Etching, 1904

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.

293. GATE OF LONDON, I

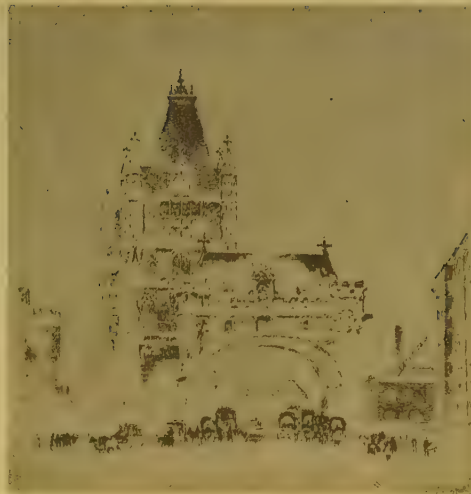
Etching, 1904

Size: height, $7\frac{5}{8}$; width, $7\frac{1}{4}$ inches

Plate destroyed

Edition: probably ten proofs

L. C.



294. TOWER OF LONDON

Etching, 1904

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably fifteen proofs

L. C.



295. GATE OF LONDON, II

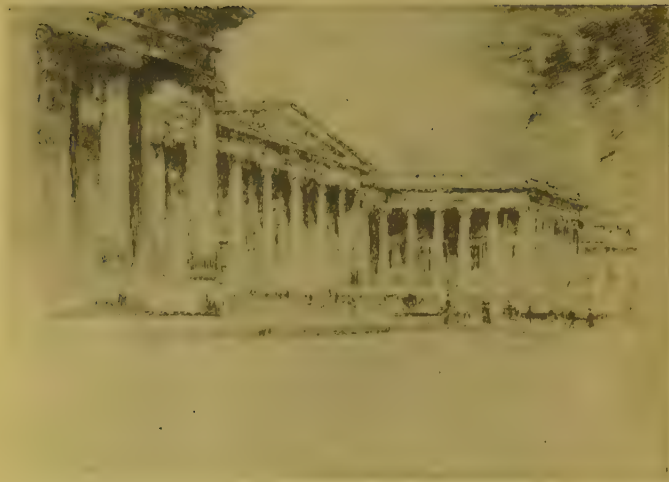
Etching, 1904

Size: height, $9\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably ten proofs





296. THE BRITISH MUSEUM

Etching, 1904

Size: height, $7\frac{3}{4}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



297. THE FOREIGN OFFICE

Etching, 1904

Size: height, $10\frac{7}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



298. ST. JAMES' PALACE

From St. James' Street

Etching, 1904

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.

299. THE STEPS, BRITISH MUSEUM

Etching, 1904

Size: height, $7\frac{7}{8}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



300. CLOCK TOWER, *From St. James' Park*

Etching, 1904

Size: height, $10\frac{3}{8}$; width, $8\frac{1}{8}$ inches

Plate destroyed

Edition: twenty proofs

L. C.



301. WHITE HOUSE, TITE ST.

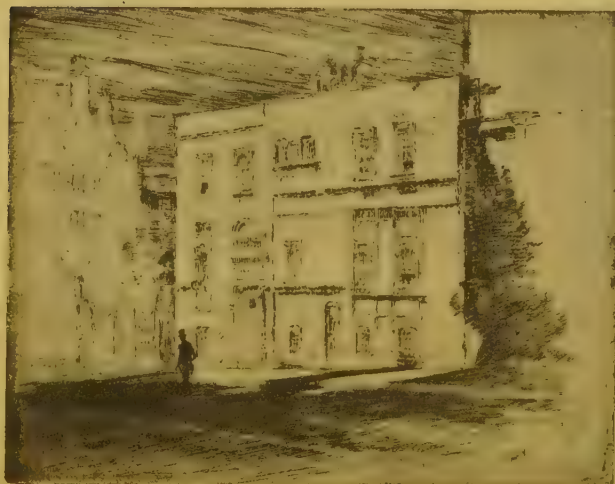
Etching, 1904

Size: height, $8\frac{3}{4}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





302. BUTCHERS' ROW, *Whitechapel*

Etching, 1904

Size: height, $8\frac{1}{8}$; width, $10\frac{1}{4}$ inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.



303. ST. BARTHOLOMEW'S CHURCHYARD

Etching, 1904

Size: height, 11; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably twenty proofs

L. C.



304. IN HYDE PARK

Etching, 1904

Size: height, $8\frac{1}{8}$; width, $10\frac{1}{4}$ inches

Plate exists

Edition: probably thirty-five proofs

L. C.

305. BUSHEY PARK

Etching, 1904

Size: height, $7\frac{1}{2}$; width, 10 inches

Plate destroyed

Edition: twenty-seven proofs

L. C.



306. TOWER OF LONDON, *From the River*

Etching, 1904

Size: height, 11; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs



307. GREAT COLLEGE ST., *Westminster*

Etching, 1904

Size: height, $8\frac{3}{8}$; width, 10 inches

Plate destroyed

Edition: probably fifty proofs





308. HOUSE WHERE WHISTLER DIED

Etching, 1904

Size: height, $8\frac{1}{2}$; width, 11 inches

Plate destroyed

Edition: probably seventy-five proofs



309. UNDER CANNON ST. STATION

Etching, 1904

Size: height, $8\frac{1}{2}$; width, 11 inches

Plate destroyed

Edition: probably twenty-five proofs



310. DOORWAY, HENRY VII's CHAPEL

Etching, 1904

Size: height, $8\frac{1}{2}$; width, 11 inches

Plate exists

Edition: probably twenty-five proofs

L. C.

311. TOLEDO

Etching, 1904

Size: height, 8; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty proofs



312. ST. MARTIN'S BRIDGE, *Toledo*

Etching, 1904

Size: height, $7\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty proofs

An unsigned edition published in the "Studio"



313. THE CASTLES, *Toledo*

Etching, 1904

Size: height, $7\frac{7}{8}$; width, 10 inches

Plate destroyed

Edition: probably thirty proofs





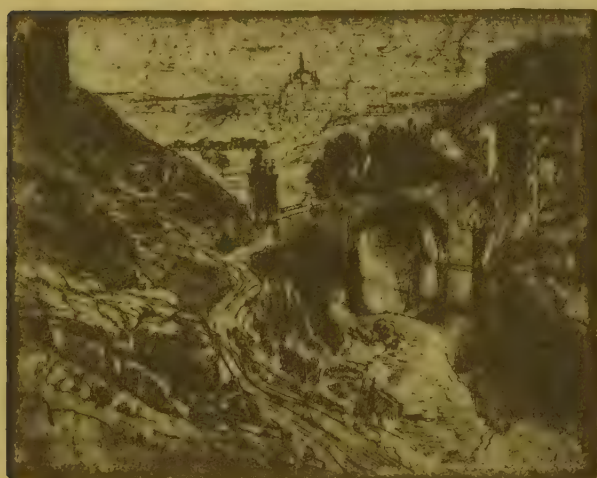
314. BRIDGE OF SAN JUAN D'LOS REYOS
Toledo

Etching, 1904

Size: height, $9\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably fifteen proofs



315. THE HOSPITAL, *Toledo*

Etching, 1904

Size: height, $7\frac{7}{8}$; width, 10 inches

Plate destroyed

Edition: probably thirty proofs



316. ARCH OF BRIDGE OF ALCANTARA

Etching, 1904

Size: height, $9\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably fifteen proofs

317. PUERTA VISAGARA, GATE OF MADRID

Toledo

Etching, 1904

Size: height, 9 $\frac{7}{8}$; width, 7 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty proofs



318. THE ALCAZAR, *Toledo*

Etching, 1904

Size: height, 7 $\frac{7}{8}$; width, 9 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs



319. CASTLE OF SAN CERVANTES, *Toledo*

Etching, 1904

Size: height, 9 $\frac{7}{8}$; width, 7 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably ten proofs





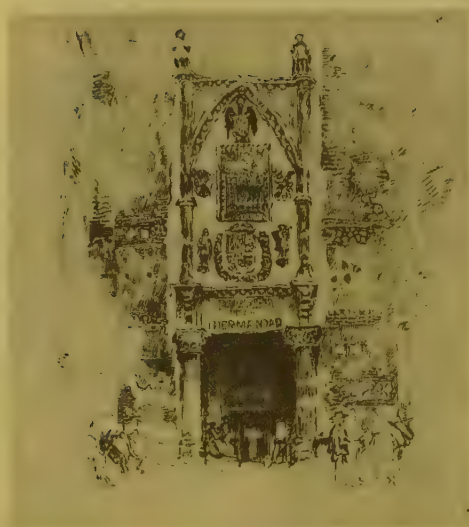
320. GATE OF ZOCODOVAR, *Toledo*

Etching, 1904

Size: height, 9½; width, 7⅞ inches

Plate destroyed

Edition: probably fifteen proofs



321. POSADA DE LA HERMANDAD, *Toledo*

Etching, 1904

Size: height, 9⅞; width, 7⅞ inches

Plate destroyed

Edition: probably fifteen proofs



322. BRIDGE OF ALCANTARA, *Toledo*

Etching, 1904

Size: height, 10; width, 7⅞ inches

Plate destroyed

Edition: probably twenty-five proofs

An unsigned edition published by Gesellschaft für Vervielfältigende Kunst in 1909.

323. UPPER FIFTH AVE., *New York City*

Etching, 1904

Size: height, 12; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



324. TRINITY CHURCH, *From the River*

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



325. FLATIRON BUILDING

Etching, 1904

Size: height, 10; width, $7\frac{5}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs





326. PARK ROW

Etching, 1904

Size: height, $11\frac{7}{8}$; width, 7 inches

Plate destroyed

Edition: probably ninety proofs

L. C.

327. UNION SQUARE AND BANK OF METROPOLIS

Etching, 1904

Size: height, 12; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.



328. LOWER BROADWAY

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: probably ninety proofs

329. FOUR-STORY HOUSE

Etching, 1904

Size: height, $10\frac{3}{4}$; width, $7\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



330. UNION SQUARE, RAINY DAY

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



331. THE STOCK EXCHANGE

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $7\frac{1}{2}$ inches

Plate destroyed

Edition: probably ninety proofs





332. CANYON, NO. I

Etching, 1904

Size: height, $10\frac{5}{8}$; width, $5\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.

333. THE THOUSAND WINDOWS

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $6\frac{3}{4}$ inches

Plate destroyed

Edition: probably seventy-five proofs



334. ST. PAUL BUILDING

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably ninety proofs

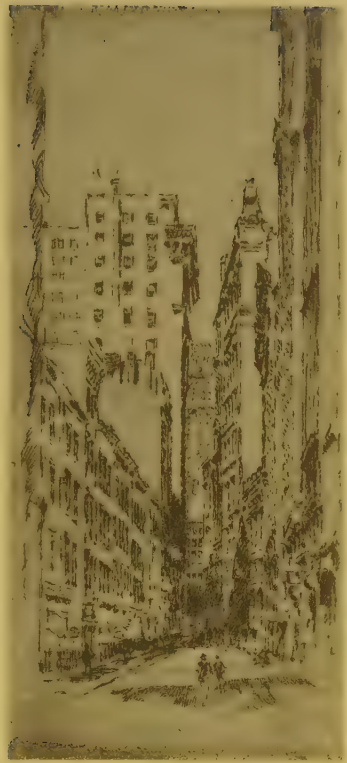
335. CANYON, NO. II

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $5\frac{1}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



336. THE SHRINE

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



337. OLD AND NEW NEW YORK

Etching, 1904

Size: height, $10\frac{5}{8}$; width, $6\frac{3}{4}$ inches

Plate exists

Edition: probably seventy-five proofs





338. CANYON, NO. III

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $4\frac{7}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs

339. THE TIMES BUILDING

Etching, 1904

Size: height, $11\frac{7}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably sixty proofs



340. THE CLIFFS

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs

341. THE WHITE TOWER

Etching, 1904

Size: height, $11\frac{7}{8}$; width, $4\frac{1}{4}$ inches

Plate destroyed

Edition: probably seventy-five proofs



342. TIMES BUILDING AND 42ND ST.

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



343. THE STATUE OF LIBERTY

Etching, 1904

Size: height, $11\frac{7}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably seventy-five proofs



344. WALL STREET

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs

345. HOLE IN THE GROUND

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



346. THE TRIBUNE AND SUN

Etching, 1904

Size: height, $11\frac{3}{4}$; width, 7 inches

Plate destroyed

Edition: probably seventy-five proofs

347. ST. THOMAS AND ST. REGIS

Etching, 1904

Size: height, $11\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



348. THE "L" AND TRINITY BUILDING

Etching, 1904

Size: height, $11\frac{1}{2}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



349. THE GOLDEN CORNICE, I

Etching, 1904

Size: height, $10\frac{3}{4}$; width, $7\frac{1}{4}$ inches

Plate destroyed

Edition: probably ninety proofs

L. C.



350. FORTY-SECOND STREET

Etching, 1904

Size: height, $11\frac{3}{4}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: probably seventy-five proofs

351. WEST TOWER, ST. PAUL'S

Etching, 1905

Size: height, $10\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably fifty proofs



352. THE PORTICO, BRITISH MUSEUM

Etching, 1905

Size: height, $10\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably twenty-five proofs



353. ST. PAUL'S, FLEET STREET, *London*

Etching, 1905 Size: height, 11; width, 8 inches *Plate destroyed*

Edition: probably seventy-five proofs



354. ENTRANCE TO HENRY VII's CHAPEL, *Westminster*

Etching, 1905 Size: height, $10\frac{7}{8}$; width, $8\frac{3}{8}$ inches *Plate destroyed*

Edition: probably seventy-five proofs

355. EXETER HALL

Etching, 1905

Size: height, $10\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs



356. THE COLISEUM
FROM TRAFALGAR SQUARE

Etching, 1905

Size: height, $11\frac{1}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



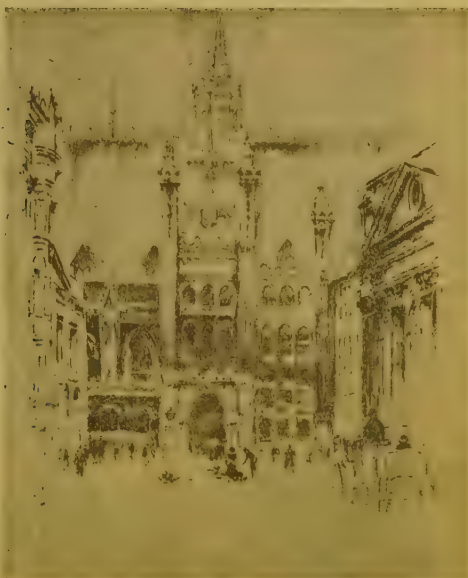
357. THE GUILDHALL

Etching, 1905

Size: height, $10\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably fifty proofs





358. THE HALL, LINCOLN'S INN

Etching, 1905

Size: height, $10\frac{7}{8}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably twenty-five proofs



359. FIG TREE HOUSE, LINCOLN'S INN

Etching, 1905

Size: height, $8\frac{3}{4}$; width, 11 inches

Plate destroyed

Edition: probably twenty proofs



360. OLD COURT, LINCOLN'S INN

Etching, 1905

Size: height, $10\frac{1}{4}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: seventy-four proofs

361. THE TREE, LINCOLN'S INN

Etching, 1905

Size: height, $10\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably five proofs

L. C.



362. LINCOLN'S INN FIELDS

Etching, 1905

Size: height, $8\frac{1}{2}$; width, $10\frac{3}{4}$ inches

Plate destroyed

Edition: probably seventy-five proofs



363. THE ENTRANCE TO THE HALL,
LINCOLN'S INN

Etching, 1905

Size: height, $10\frac{7}{8}$; width, $8\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs





364. THE GREAT GATE, LINCOLN'S INN

Etching, 1905

Size: height, 8½; width, 11 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



365. LAW COURTS, *London*

Etching, 1905

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably forty proofs

L. C.



366. ST. PAUL'S PAVEMENT

Etching, 1905

Size: height, 8½; width, 11 inches

Plate destroyed

Edition: probably thirty proofs

An unsigned edition published by Gesellschaft für Vervielfältigende Kunst in 1910.

367. THE CRYSTAL PALACE

Etching, 1905

Size: height, $8\frac{5}{8}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs



368. DUKE OF YORK'S COLUMN

Etching, 1905

Size: height, $10\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



369. WESTMINSTER TOWERS

From St. James' Park

Drypoint, 1905

Size: height, $7\frac{5}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty proofs





370. ON CLAPHAM COMMON

Etching, 1905

Size: height, $8\frac{1}{2}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



371. MONTAGU ST.

Etching, 1905

Size: height, $10\frac{3}{4}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty proofs

L. C.



372. RUSSELL SQUARE

Etching, 1905

Size: height, 8; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty proofs

373. CAVENDISH SQUARE

Etching, 1905

Size: height, 8; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably ten proofs



374. BEDFORD PLACE

Etching, 1905

Size: height, $10\frac{7}{8}$; width, $7\frac{5}{8}$ inches

Plate destroyed

Edition: probably twenty proofs



375. PARK CRESCENT, *Langdon Place*

Etching, 1905

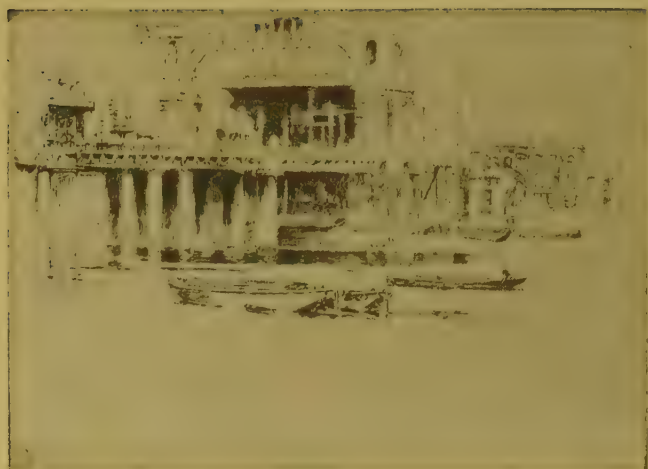
Size: height, $7\frac{3}{4}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably twenty proofs

L. C.





376. CANNON ST. STATION,
From the River

Etching, 1905

Size: height, $7\frac{7}{8}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



377. LONDON BRIDGE TO TOWER BRIDGE

Etching, 1905

Size: height, 10; width, 8 inches

Plate exists

Edition: probably fifty proofs



378. TOWER BRIDGE, EVENING

Etching, 1905

Size: height, $8\frac{5}{8}$; width, 11 inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.

379. WATERLOO BRIDGE
AND SOMERSET HOUSE

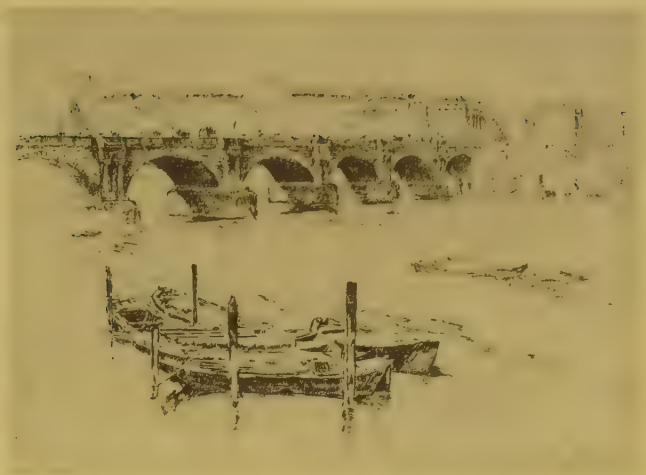
Etching, 1905

Size: height, 8; width, 10¾ inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.



380. ST. PAUL'S OVER TEMPLE STAIRS

Etching, 1905

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably fifty proofs

Plate reduced in size and an unsigned edition published in "Gazette des Beaux Arts"



381. THE DOCK HEAD

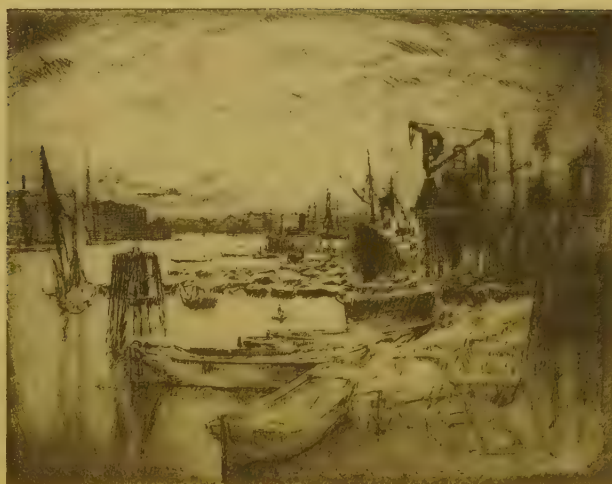
Etching, 1905

Size: height, 8½; width, 11 inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.





382. THE MARBLE ARCH

Etching, 1905

Size: height, $7\frac{1}{2}$; width, $10\frac{1}{2}$ inches

Plate destroyed

Edition: probably fifty proofs



383. CUMBERLAND GATE, *Regent's Park*

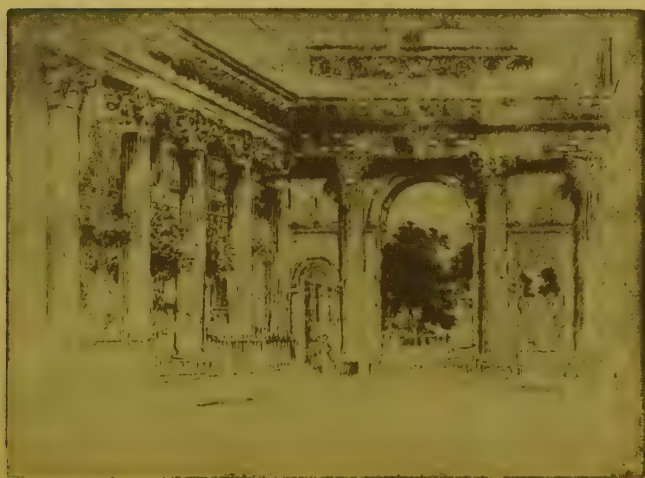
Etching, 1905

Size: height, $10\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



384. CUMBERLAND TERRACE, *Regent's Park*

Etching, 1905

Size: height, 8; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

385. SUNLIGHT SOAP

Etching, 1905

Size: height, $8\frac{1}{2}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



386. CHELSEA CHURCH TOWER

Etching, 1905

Size: height, $10\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably fifty proofs



387. THE POND, CLAPHAM COMMON

Etching, 1905

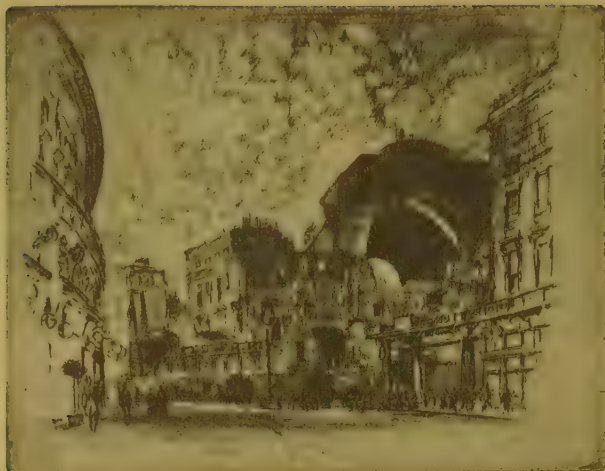
Size: height, $8\frac{5}{8}$; width, $10\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.





388. TEARING DOWN ST. JAMES'S HALL, I

Etching, 1905

Size: height, 8½; width, 11 inches

Plate destroyed

Edition: probably fifteen proofs

L. C.



389. NORTHUMBERLAND AVE.

Etching, 1905

Size: height, 10; width, 8 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



390. TEARING DOWN ST. JAMES'S HALL, II

Etching, 1905

Size: height, 8½; width, 11 inches

Plate destroyed

Edition: probably twenty proofs

L. C.

391. EAST LONDON DOCKS

Etching, 1905

Size: height, 8; width, 10 inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



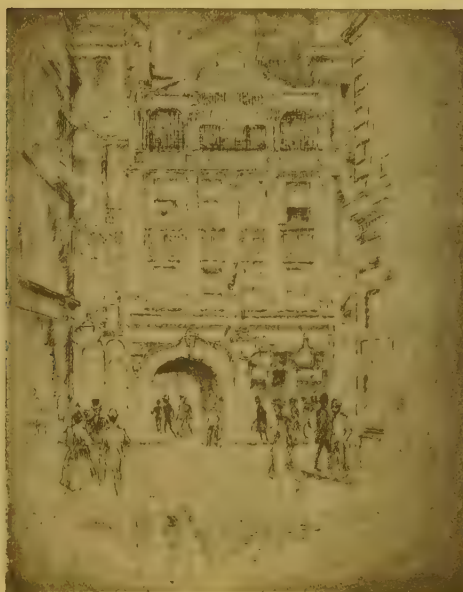
392. THE BARBER SHOP

Etching, 1905

Size: height, $10\frac{7}{8}$; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs



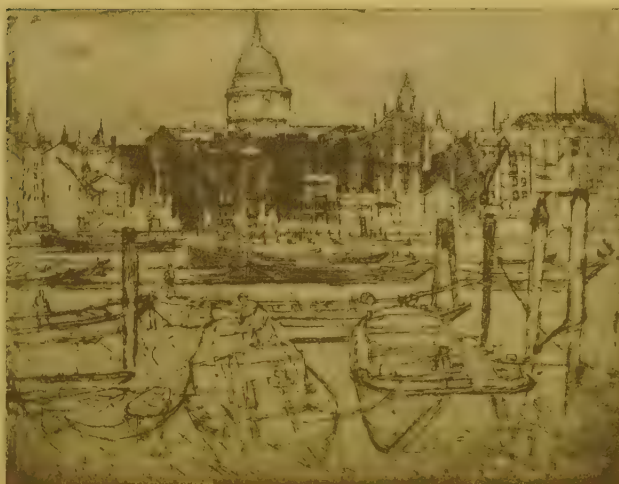
393. ST. PAUL'S FROM BANKSIDE

Etching, 1905

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{2}$ inches

Plate exists

Edition: probably fifty proofs





394. IN ST. JAMES' PARK

Drypoint, 1906

Size: height, $8\frac{1}{8}$; width, $10\frac{1}{4}$ inches

Plate destroyed

Edition: probably six proofs



395. HAMPTON COURT,
THE LONG PALACE

Etching, 1906

Size: height, $5\frac{1}{2}$; width, 12 inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



396. HAMPTON COURT PALACE

Etching, 1906

Size: height, 8; width, $11\frac{1}{8}$ inches.

About fifteen proofs taken, plate then reduced in size to height, $6\frac{7}{8}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs

397. ST. JAMES' PARK

Etching on zinc, 1906

Size: height, $8\frac{5}{8}$; width, $10\frac{3}{4}$ inches

Plate destroyed

Edition: probably six proofs



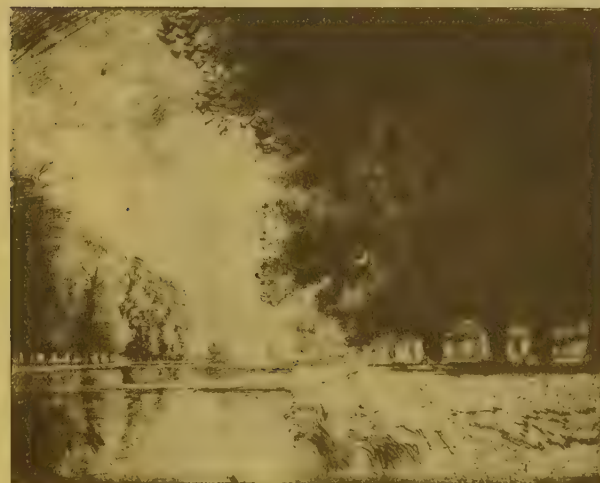
398. THE LONG WATER,
HAMPTON COURT

Drypoint, 1906

Size: height, $8\frac{1}{2}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably five proofs



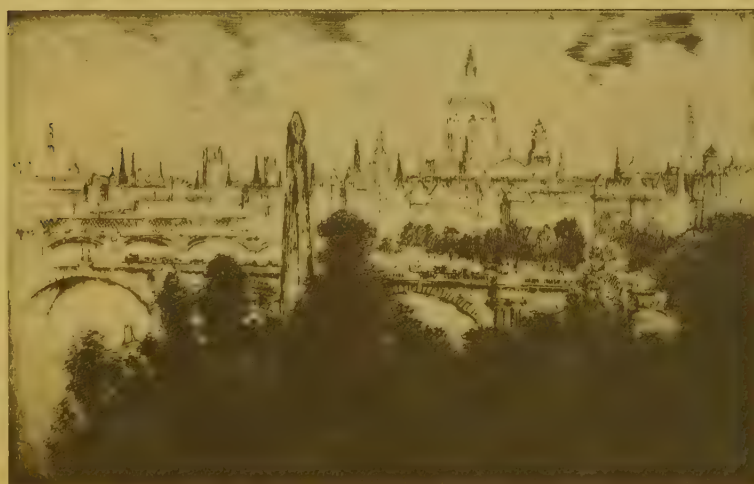
399. LONDON OVER
EMBANKMENT GARDENS

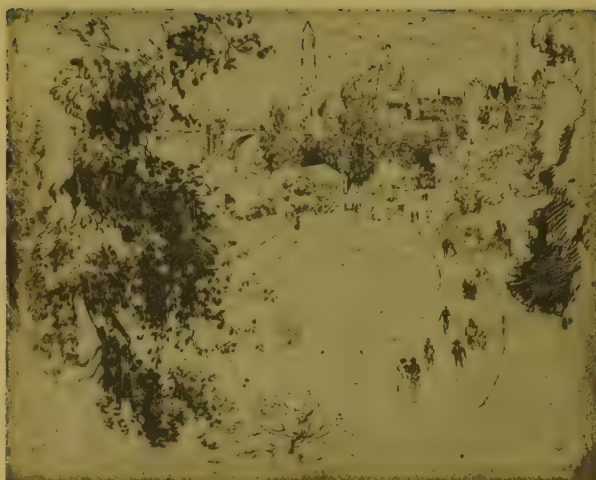
Etching, 1906

Size: height, 7; width, $11\frac{1}{8}$ inches

Plate destroyed

Edition: probably forty proofs





400. EMBANKMENT GARDENS

From Buckingham St.

Etching, 1906

Size: height, $8\frac{3}{4}$; width, 11 inches

Plate destroyed

Edition: probably fifteen proofs



401. HYDE PARK MANSIONS

Etching, 1906

Size: height, $10\frac{1}{8}$; width, $7\frac{5}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



402. GREENWICH FROM THE RIVER

Etching on zinc, 1906

Size: height, $8\frac{1}{2}$; width, $10\frac{3}{4}$ inches

Plate destroyed

Edition: probably ten proofs

L. C.

403. THE EMPIRE THEATRE

Etching, 1906

Size: height, $8\frac{1}{2}$; width, 11 inches

Plate destroyed

Edition: probably six proofs

L. C.



404. KNIGHTSBRIDGE

Etching, 1906

Size: height, 11; width, $8\frac{5}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



405. WHITEHALL COURT
FROM WESTMINSTER

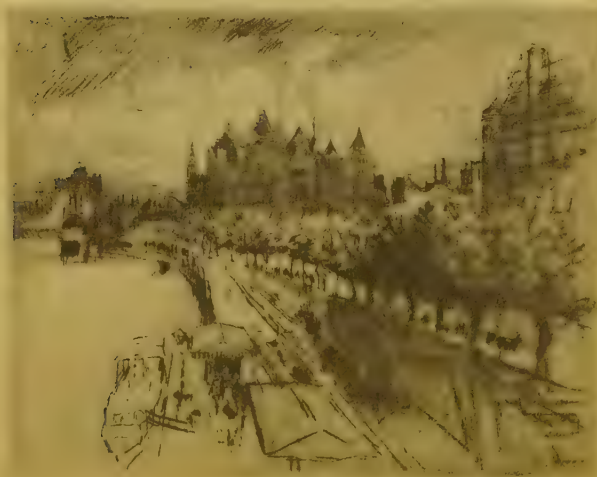
Drypoint, 1906

Size: height, $8\frac{1}{4}$; width, $10\frac{3}{8}$ inches

Plate destroyed

Edition: probably ten proofs

L. C.





406. THE ELINOR CROSS

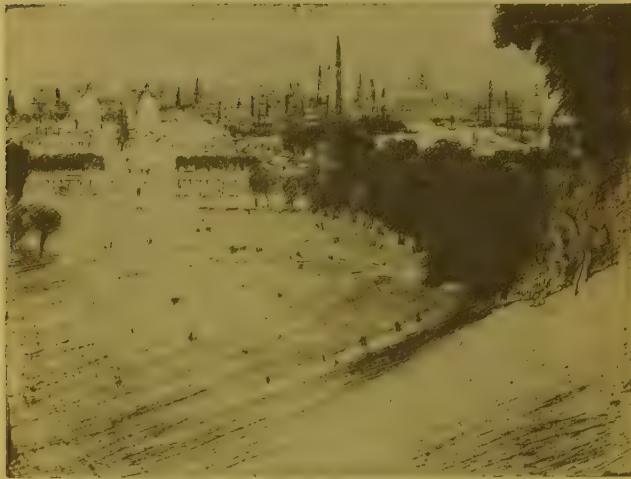
In front of Charing Cross Railway Station

Etching, 1906

Size: height, $10\frac{7}{8}$; width, $8\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



407. GREENWICH PARK, NO. I

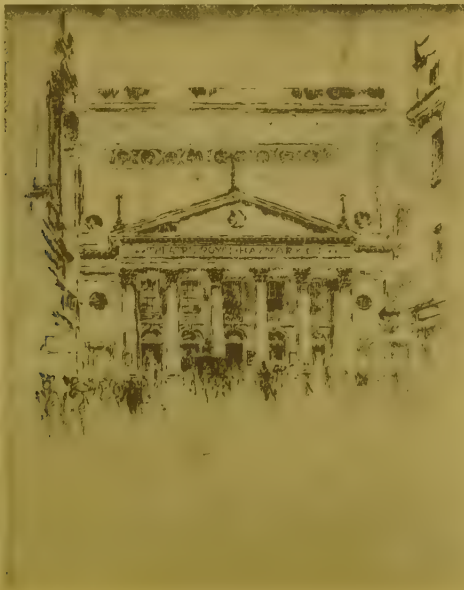
Etching, 1906

Size: height, $7\frac{7}{8}$; width, $10\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



408. ROYAL HAYMARKET THEATRE

Etching, 1906

Size: height, $10\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.

409. LANGHAM PLACE CHAPEL

Etching, 1906

Size: height, 9; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



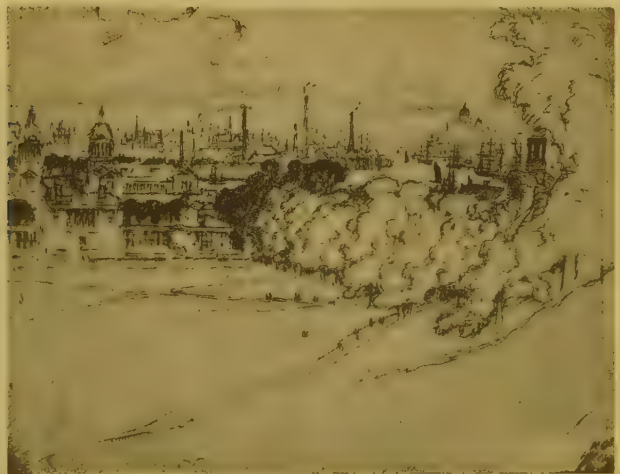
410. GREENWICH PARK, NO. II

Etching, 1906

Size: height, 8; width, $10\frac{1}{2}$ inches. About ten proofs taken, plate then reduced in size to height, $7\frac{1}{4}$; width, 10 inches

Plate destroyed

Edition: probably fifty proofs



411. ST. CLEMENT DANES

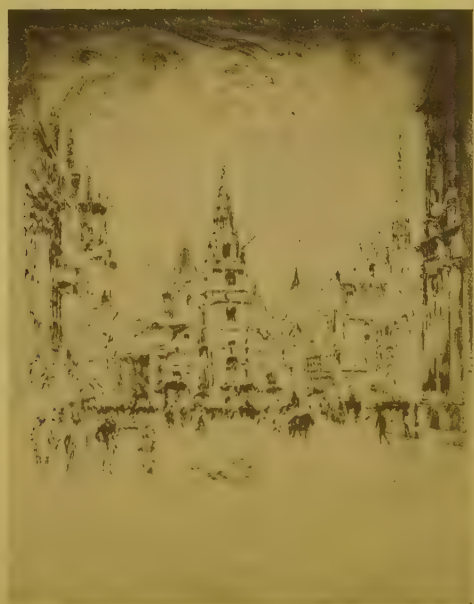
Etching, 1906

Size: height, 11; width, $8\frac{1}{2}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.





412. WATERLOO PLACE

Etching, 1906

Size: height, $11\frac{1}{8}$; width, $8\frac{1}{8}$ inches

Plate destroyed

Edition: probably thirty proofs

L. C.



413. GROSVENOR ROAD

Etching, 1906

Size: height, 8; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



414. THE SHOT TOWER

Etching, 1906

Size: height, $8\frac{1}{2}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.

415. EATON SQUARE

Etching, 1906

Size: height, $10\frac{7}{8}$; width, $7\frac{3}{4}$ inches

Plate destroyed

Edition: probably twenty proofs

L. C.



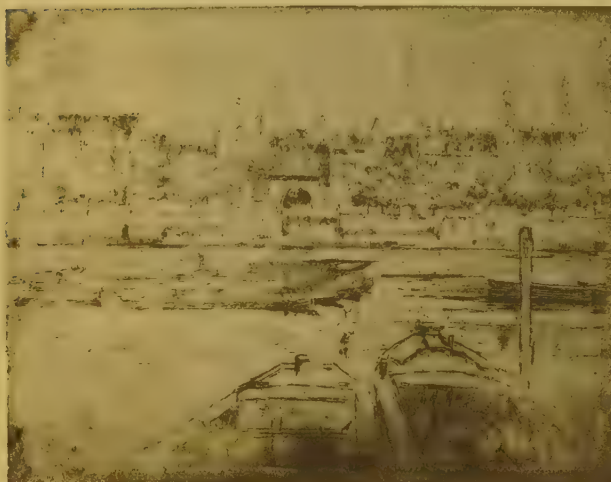
416. THE TEMPLE
FROM THE SURREY SIDE

Etching, 1906

Size: height, $8\frac{3}{8}$; width, 11 inches

Plate destroyed

Edition: probably twenty proofs



417. WATERLOO TOWERS

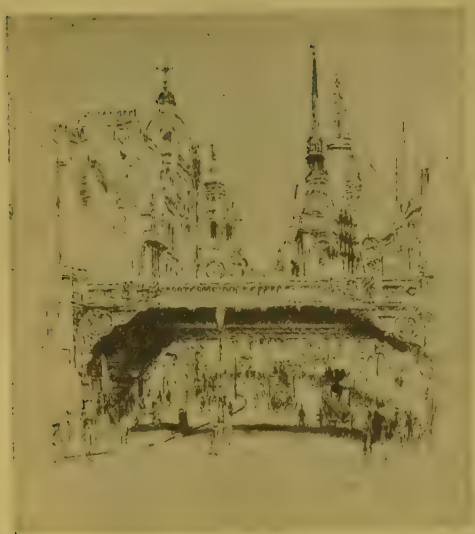
Drypoint, 1906

Size: height, $8\frac{1}{2}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs





418. LUDGATE HILL

Etching, 1906

Size: height, 10½; width, 8 inches

Plate destroyed

Edition: probably sixty proofs



419. THE NARROW ST., *London*

Etching, 1906

Size: height, 11; width, 8¾ inches

Plate destroyed

Edition: probably ten proofs

L. C.



420. WORKS AT WATERLOO

Etching, 1906

Size: height, 11; width, 8½ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.

421. CHURCH OF ST. MARY-LE-STRAND

Etching, 1906

Size: height, 10; width, 8 inches

Plate destroyed

Edition: probably fifty proofs



422. ST. PAUL'S, *from the River*

Etching, 1906

Size: height, 10 $\frac{7}{8}$; width, 7 $\frac{3}{4}$ inches

Plate destroyed

Edition: probably twenty proofs

L. C.



423. LIMEHOUSE

Etching, 1906

Size: height, 10 $\frac{7}{8}$; width, 8 $\frac{1}{2}$ inches

Plate destroyed

Edition: probably thirty proofs





424. CLOTHWORKERS HALL

Etching, 1906

Size: height, 12; width, 5 inches

Plate destroyed

Edition: probably twenty-five proofs



425. TYBURN, THE MOTOR CAR

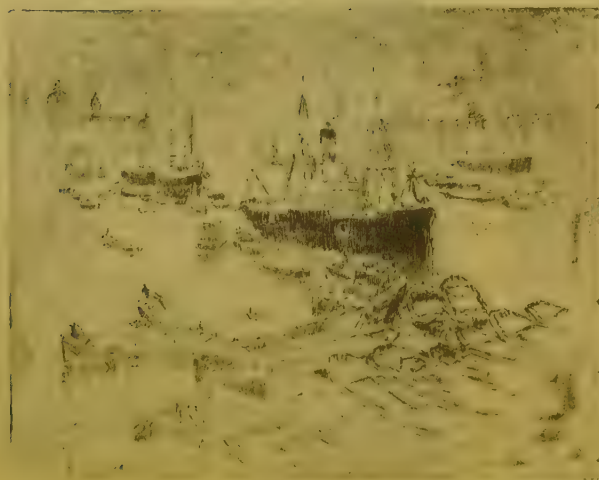
Etching, 1906

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



426. FROM THE TOWER BRIDGE

Etching, 1906

Size: height, $8\frac{3}{4}$; width, 11 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

427. ST. STEPHEN'S, *Walbrook*

Etching, 1906

Size: height, $11\frac{7}{8}$; width, 5 inches

Plate exists

Edition: probably forty proofs

L. C.



428. THE INSTITUTE, *Piccadilly*

Etching, 1906

Size: height, $8\frac{1}{2}$; width, $10\frac{1}{4}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



429. LIMEHOUSE DOCKS

Etching, 1906

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.





430. SPITALFIELDS CHURCH

Etching, 1906

Size: height, 12; width, 5 inches

Plate destroyed

Edition: probably fifty proofs



431. KINGS COLLEGE,
EMBANKMENT GATE

Etching, 1906

Size: height, 9 $\frac{7}{8}$; width, 7 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



432. THE PONDS, *Hampstead Heath*

Etching, 1906

Size: height, 7; width, 11 inches

Plate destroyed

Edition: probably fifty proofs

433. ST. AUGUSTINE'S AND ST. FAITH'S

Etching, 1906

Size: height, 12; width, 5 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



434. BIG TREE, CHEYNE WALK

Etching, 1906

Size: height, $10\frac{7}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



435. THE VALE OF HEALTH, *Hampstead*

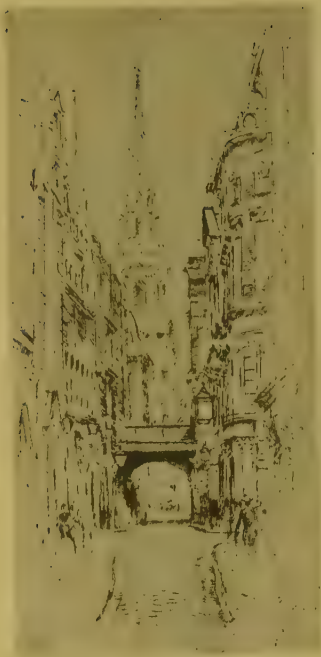
Etching, 1906

Size: height, 8; width, 10 inches

Plate destroyed

Edition: probably fifty proofs





436. ST. BRIDE'S, *from Pilgrim St.*

Etching, 1906

Size: height, 12; width, 5 inches

Plate destroyed

Edition: probably thirty proofs



437. COWLEY STREET, *Westminster*

Etching, 1906

Size: height, 11; width, 8½ inches

Plate destroyed

Edition: probably forty proofs

L. C.



438. ROSSETTI'S HOUSE

Etching, 1906

Size: height, 8½; width, 10¾ inches

Plate destroyed

Edition: probably seventy-five proofs

439. CLASSIC LONDON,
St. Martin's-in-the-Fields

Etching, 1906

Size: height, 11; width, 8½ inches

A few proofs printed with plate wiped to size
about, height, 8; width, 8½ inches

Plate destroyed

Edition: probably seventy-five proofs



440. THE FOUNTAIN COURT, *Temple*

Etching, 1906

Size: height, 10; width, 8 inches

Plate destroyed

Edition: probably fifty proofs



441. CHEYNE WALK, *Chelsea*

Etching, 1906

Size: height, 7⅝; width, 10½ inches

Plate destroyed

Edition: probably seventy-five proofs





442. ENTRANCE TO THE SAVOY HOTEL

Etching, 1907

Size: height, 10; width, 7 inches

Plate destroyed

Edition: probably fifty proofs



443. LAMBETH PALACE

from Westminster

Etching, 1907

Size: height, 5; width, 12 1/8 inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.



444. MIDDLE TEMPLE LANE

Etching, 1907

Size: height, 11; width, 5 7/8 inches

Plate destroyed

Edition: probably thirty proofs

L. C.

445. THE GATE OF THE TEMPLE

Etching, 1907

Size: height, $9\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably fifty proofs



446. CLIFFORD'S INN HALL

Etching, 1907

Size: height, 8; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



447. CLIFFORD'S INN, HALL DOOR

Etching, 1907

Size: height, 7; width, $4\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs





448. ST. BARTHOLOMEW'S GATE

Etching, 1907

Size: height, $8\frac{3}{4}$; width, $8\frac{1}{2}$ inches

Plate destroyed

Edition: probably seventy-five proofs



449. THE RISING SUN, *Cheyne Row*

Etching, 1907

Size: height, $8\frac{5}{8}$; width, 11 inches

Plate destroyed

Edition: probably ten proofs

L. C.



450. PICCADILLY, *from Park Lane*

Etching, 1907

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably twenty proofs

L. C.

451. THE HORSE GUARDS

Etching, 1907

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifteen proofs

L. C.



452. THE PALACE

Etching, 1907

Size: height, 10; width, 8 inches

Plate destroyed

Edition: probably forty proofs

L. C.



453. BUNYAN'S TOMB, *Bunhill Fields*

Etching, 1907

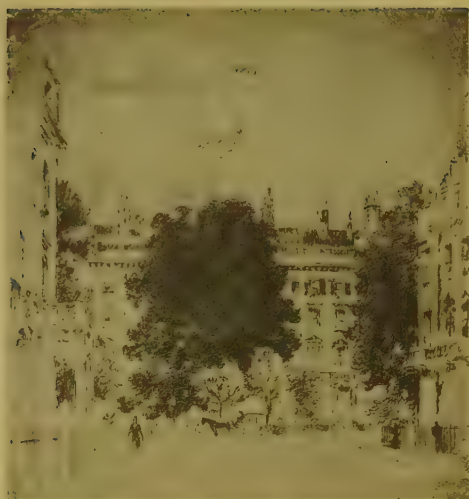
Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty proofs

L. C.





454. LOWNDES SQUARE

Etching, 1907

Size: height, $7\frac{1}{2}$; width, 7 inches

Plate destroyed

Edition: probably thirty proofs



455. HAY'S WHARF

Etching, 1907

Size: height, $10\frac{3}{8}$; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably sixty proofs

L. C.



456. ENTRANCE TO THE CHARTER HOUSE

Etching, 1907

Size: height, $7\frac{7}{8}$; width, 10 inches

Plate destroyed

Edition, probably thirty proofs

L. C.

457. LAST OF OLD LONDON,
Cloth Fair

Etching, 1907

Size: height, $8\frac{3}{4}$; width, $6\frac{1}{2}$ inches

Plate destroyed

Edition: probably fifty proofs



458. LA FLÊCHE, *Rouen*

Etching, 1907

Size: height, $11\frac{7}{8}$; width, $4\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty-five proofs



459. TOWER OF ST. OUEN, *Rouen*

Etching, 1907

Size: height, 10; width, 7 inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.





460. SAN MACLOU, *Rouen*

Etching, 1907

Size: height, $10\frac{3}{8}$; width, 8 inches

Plate exists

Edition: probably twenty-five proofs

L. C.



461. PORCH OF SAN MACLOU, *Rouen*

Etching, 1907

Size: height, 8; width, $10\frac{3}{8}$ inches

Plate exists

Edition: probably thirty-five proofs

L. C.



462. DOORWAY, SAN MACLOU, *Rouen*

Etching, 1907

Size: height, 10; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.

463. FLOWER MARKET AND
BUTTER TOWER, *Rouen*

Etching, 1907

Size: height, $10\frac{7}{8}$; width, $8\frac{5}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



464. ROUEN, *from Bon Secours*

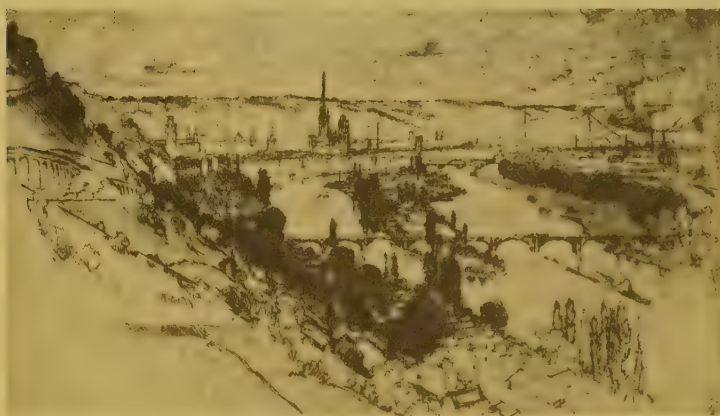
Etching, 1907

Size: height, $7\frac{7}{8}$; width, $12\frac{1}{8}$ inches

Plate exists

Edition: probably ninety proofs

L. C.



465. WEST TOWER, *from Rue de la Grosse
Horloge, Rouen*

Etching, 1907

Size: height, $10\frac{1}{4}$; width, $6\frac{1}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs





466. GROSSE HORLOGE, *Rouen*

Etching, 1907

Size: height, $9\frac{3}{4}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.

467. THE CLOISTERS AND THE
TRANSEPT TOWER, *Rouen Cathedral*

Etching, 1907

Size: height, 11; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.



468. WEST TOWER, *from the Cloisters, Rouen*

Etching, 1907

Size: height, 11; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.

469. MARKET PLACE, *Rouen*

Etching, 1907

Size: height, 11; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably thirty-five proofs

L. C.



470. THE WEST FRONT, *Rouen Cathedral*

Etching, 1907

Size: height, 11; width, $8\frac{1}{2}$ inches

Plate exists

Edition: probably ninety proofs



471. NORTH SIDE, *Beauvais*

Etching, 1907

Size: height, 11; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: thirty-five proofs





472. SOUTH DOOR, *Beauvais*

Etching, 1907

Size: height, 11; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.

473. THE TRANSEPT, *Beauvais*

Etching, 1907

Size: height, 11; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: thirty-five proofs



474. TRANSEPT NIGHT, *Beauvais*

Aquatint, 1907

Size: height, $10\frac{1}{2}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty proofs

475. TOWERS OF THE BISHOP'S PALACE,
Beauvais

Etching, 1907

Size: height, $10\frac{7}{8}$; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.



476. EAST END, *Beauvais*

Etching, 1907

Size: height, $10\frac{1}{2}$; width, 8 inches

Plate destroyed

Edition: probably thirty-five proofs



477. ROSE WINDOW, *Beauvais*

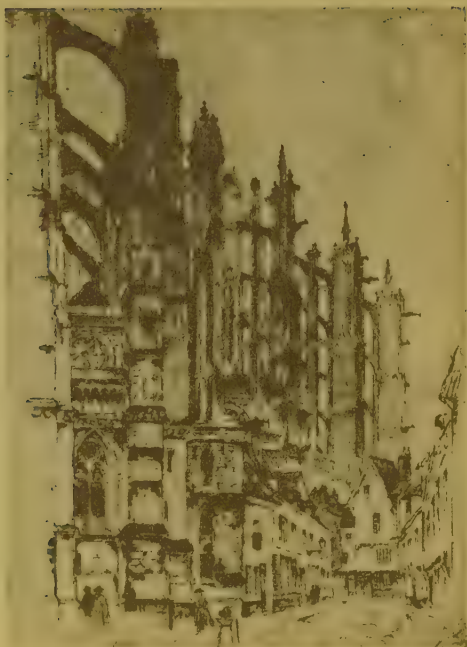
Etching, 1907

Size: height, 11; width, $8\frac{5}{8}$ inches

Plate destroyed

Edition: probably thirty proofs





478. THE BUTTRESSES, *Beauvais*

Etching, 1907

Size: height, $10\frac{7}{8}$; width, 8 inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.



479. BEAUVAIS, *From the Boulevard*

Etching, 1907

Size: height, 10; width, 8 inches

Plate destroyed

Edition: probably fifteen proofs



480. SHRINE AT AMIENS

Etching, 1907

Size: height, $10\frac{1}{2}$; width, 8 inches

Plate destroyed

Edition: probably thirty proofs

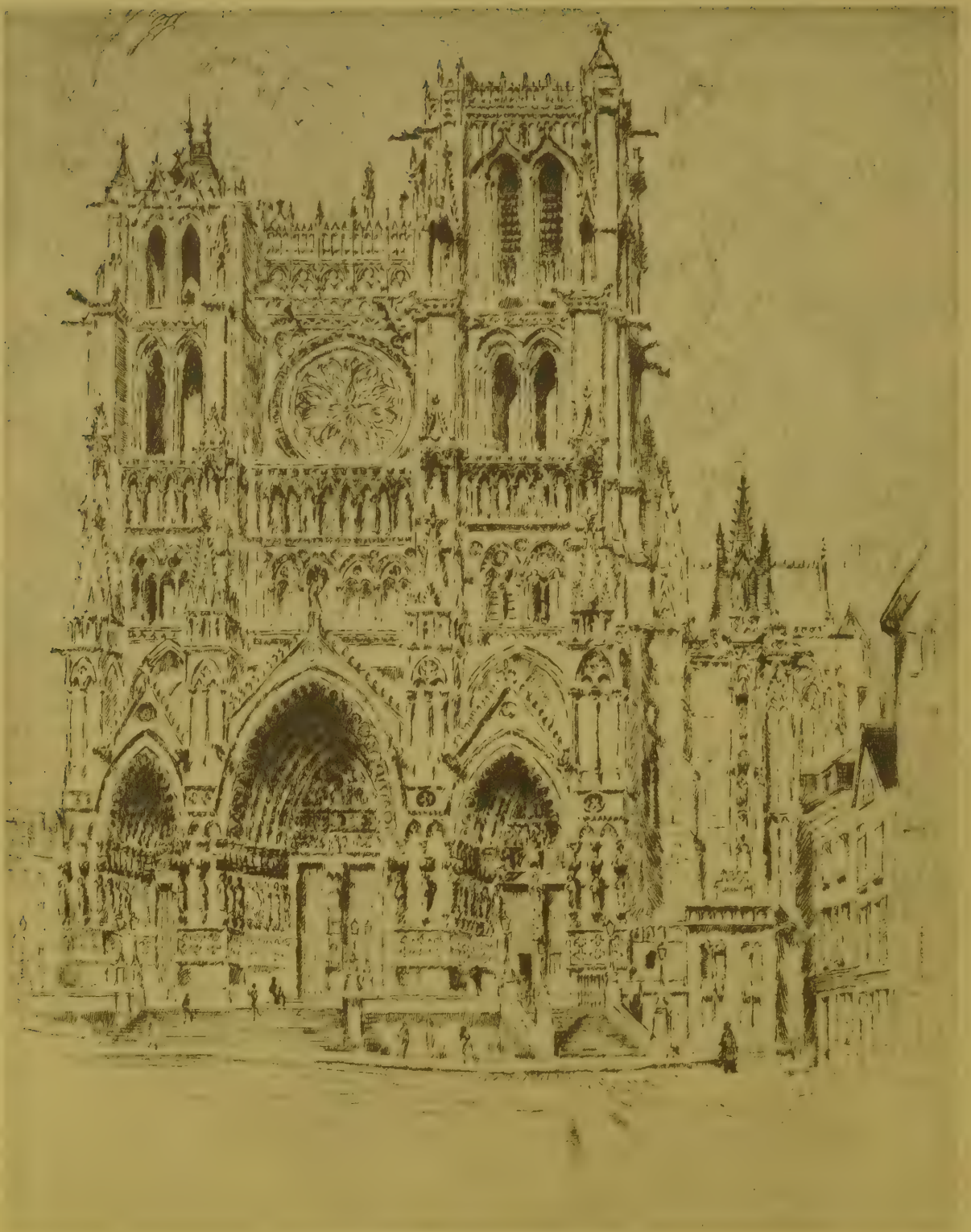
L. C.



481. LA PLACE, *Beauvais*

Etching, 1907 Size: height, $11\frac{1}{8}$; width, $8\frac{3}{4}$ inches *Plate destroyed*

Edition: probably thirty-five proofs



482. THE WEST FRONT, *Amiens*

Etching, 1907 Size: height, $11\frac{7}{8}$; width, $9\frac{7}{8}$ inches *Plate destroyed*

Edition: probably thirty-five proofs

L. C.

483. AMIENS

Etching, 1907

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.



484. AMIENS FROM THE RIVER

Etching, 1907

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty-five proofs

L. C.



485. AMIENS FROM THE OLD TOWN

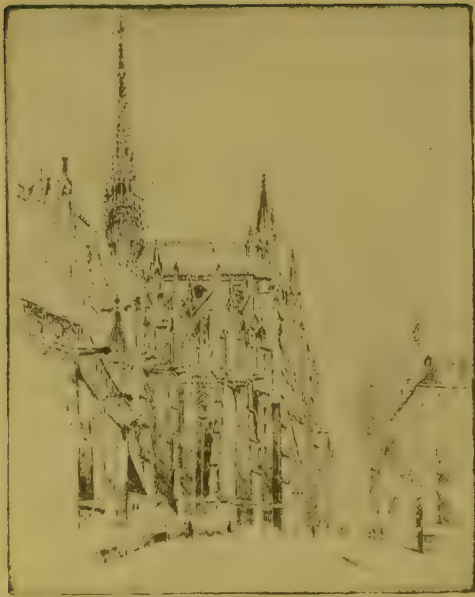
Etching, 1907

Size: height, $10\frac{3}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: thirty-seven proofs





486. THE TRANSEPT, *Amiens*

Etching, 1907

Size: height, 10; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: forty proofs

487. MARKET BOATS, *Amiens*

Etching, 1907

Size: height, 11; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs



488. THE TOWER, *Amiens*

Etching, 1907

Size: height, 10; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs

489. AMIENS FROM THE SOMME

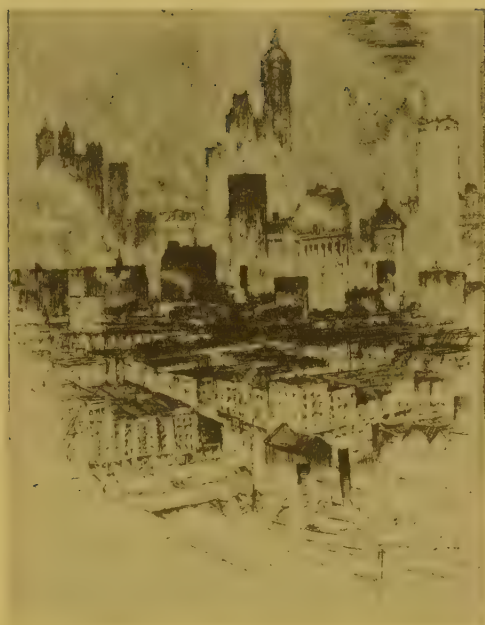
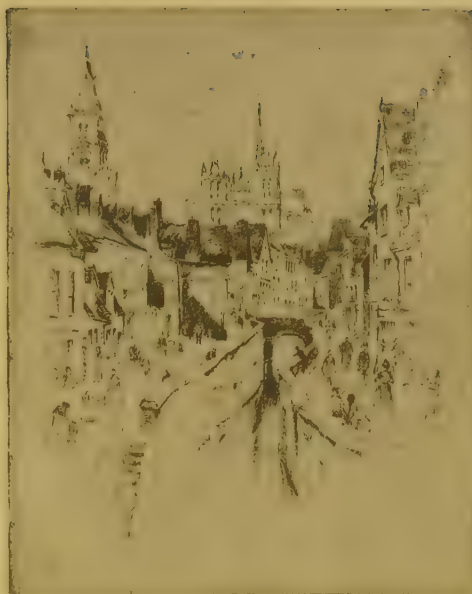
Etching, 1908

Size: height, 10; width, 8 inches

Plate destroyed

Edition: thirty-five proofs

L. C.



490. NEW YORK, *from Brooklyn Bridge*

Etching, 1908

Size: height, 11; width, 8 $\frac{3}{8}$ inches

Plate destroyed

Edition: probably one hundred and fifty proofs. Part of edition used as frontispiece in "Masterpieces of American Paintings." Published by the Berlin Photographic Co., New York, in 1910.

491. THE WEST STREET BUILDING,
from the Singer Building

Etching, 1908

Size: height, 11; width, 8 $\frac{1}{2}$ inches

Plate exists

Edition: probably ninety proofs





492. THE BRIDGES

Etching, 1908

Size: height, $10\frac{7}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

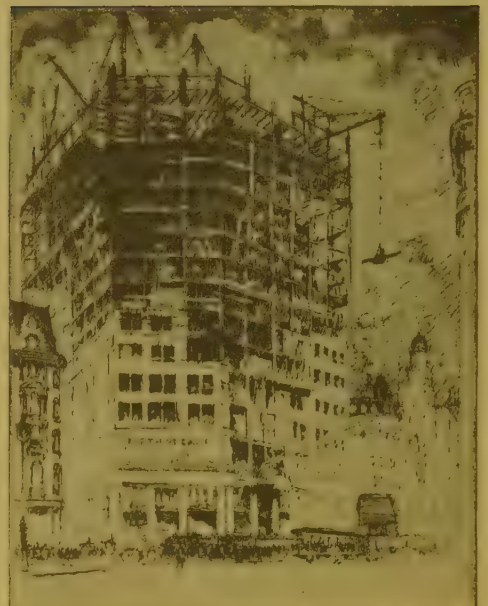
493. REBUILDING FIFTH AVENUE

Etching, 1908

Size: height, 11; width, $8\frac{3}{8}$ inches

Plate exists

Edition: probably twenty-five proofs



494. AMONG THE SKYSCRAPERS

Etching and drypoint, 1908

Size: height, $10\frac{7}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.

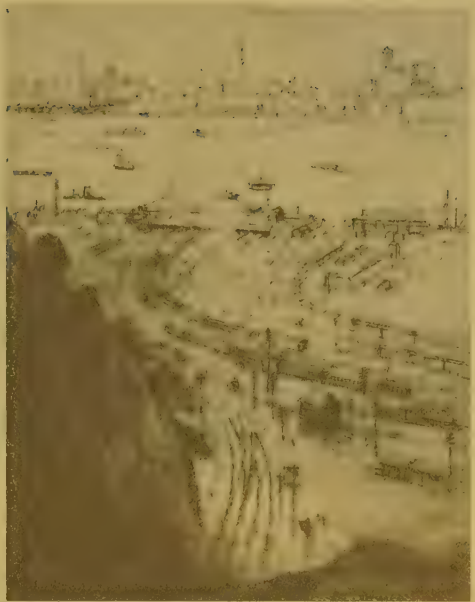
495. NEW YORK, *from Weehawken*

Etching, 1908

Size: height, 10 $\frac{3}{4}$; width, 8 $\frac{1}{2}$ inches

Plate exists

Edition: probably fifty proofs



496. PALISADES AND PALACES

Etching, 1908

Size: height, 11; width, 8 $\frac{3}{8}$ inches

Plate exists

Edition: probably fifty proofs

497. THE CROSS OF GOLD, CEDAR STREET BUILDING

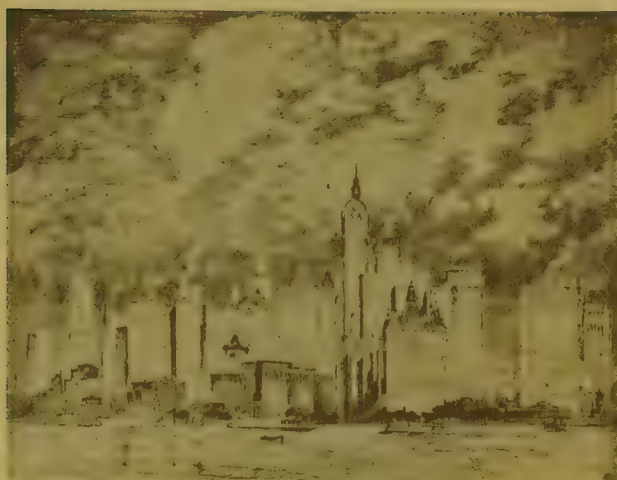
Sandpaper mezzotint, 1908

Size: height, 12 $\frac{7}{8}$; width, 9 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs





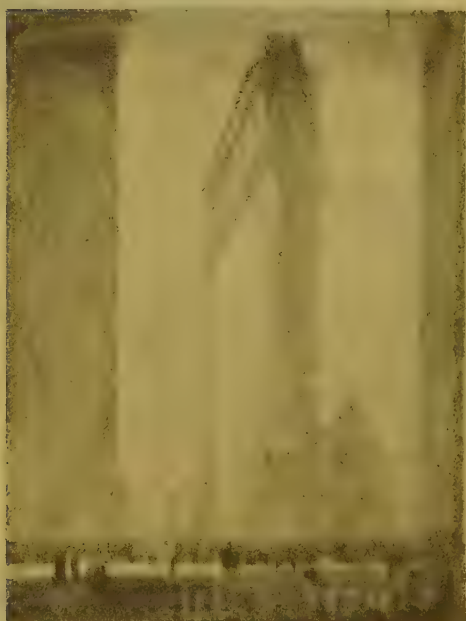
498. THE UNBELIEVABLE CITY

Etching, 1908

Size: height, $8\frac{3}{8}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs



499. FLATIRON BUILDING

Sandpaper mezzotint, 1908

Size: height, 13; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



500. THE CLIFFS OF WEST STREET

Sandpaper mezzotint, 1908

Size: height, $9\frac{7}{8}$; width, $12\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

501. IN THE MIST
OF THE MORNING

Sandpaper mezzotint, 1908

Size: height, 10; width, 12 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



502. FROM CORTLANDT STREET FERRY

Sandpaper mezzotint, 1908

Size: height, 11 $\frac{7}{8}$; width, 10 inches

Plate destroyed

Edition: probably fifty proofs



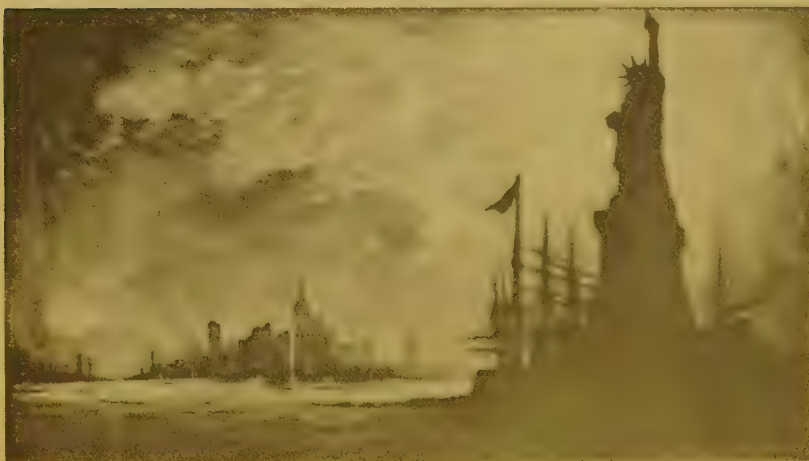
503. HAIL AMERICA

Mezzotint, 1908

Size: height, 8 $\frac{1}{2}$; width, 14 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably seventy proofs





504. WREN'S CITY

Mezzotint, 1909

Size: height, 10; width, 11 $\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



505. LONDON NIGHT,
WHISKEY AND TEA

Mezzotint, 1909

Size: height, 10; width, 14 $\frac{3}{4}$ inches

Plate exists

Edition: probably seventy-five proofs



506. THE CITY, EVENING

Mezzotint, 1909

Size: height, 10; width, 14 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

507. DARK DAY
ON THE EMBANKMENT

Aquatint, 1909

Size: height, $9\frac{7}{8}$; width, $12\frac{3}{4}$ inches

Plate destroyed

Edition: probably forty proofs



508. THE SHOWER, *London*

Mezzotint, 1909

Size: height, $9\frac{5}{8}$; width, $14\frac{5}{8}$ inches

Plate destroyed

Edition: probably forty proofs



509. WESTMINSTER, EVENING

Mezzotint, 1909

Size: height, $9\frac{7}{8}$; width, $14\frac{3}{4}$ inches

Plate destroyed

Edition: probably fifty proofs





510. CHARING CROSS BRIDGE AT NIGHT

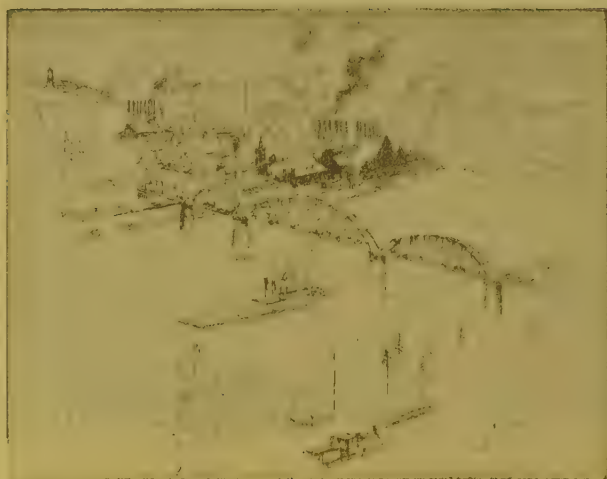
Mezzotint, 1909

Size: height, $11\frac{7}{8}$; width, 10 inches

Plate destroyed

Edition: probably thirty proofs

L. C.



511. HOMESTEAD

Etching, 1909

Size: height, $7\frac{7}{8}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



512. IN THE WORKS, *Homestead*

Etching, 1909

Size: height, $8\frac{3}{8}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

513. RAILWAY STATION, *Pittsburgh*

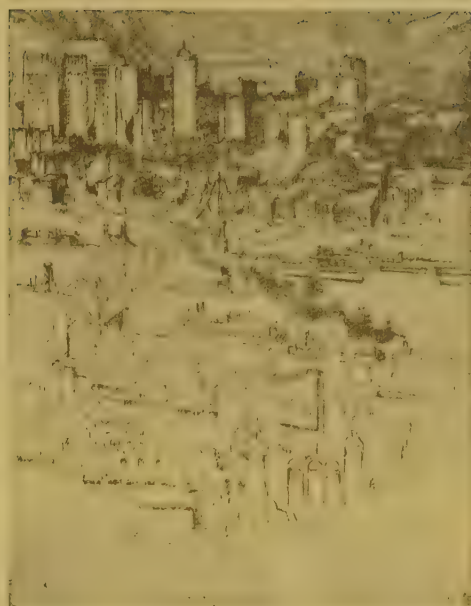
Etching, 1909

Size: height, 11; width, 8½ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



514. CHIMNEYS, *Pittsburgh*

Etching, 1909

Size: height, 8; width, 10½ inches

Plate destroyed

Edition: probably thirty proofs



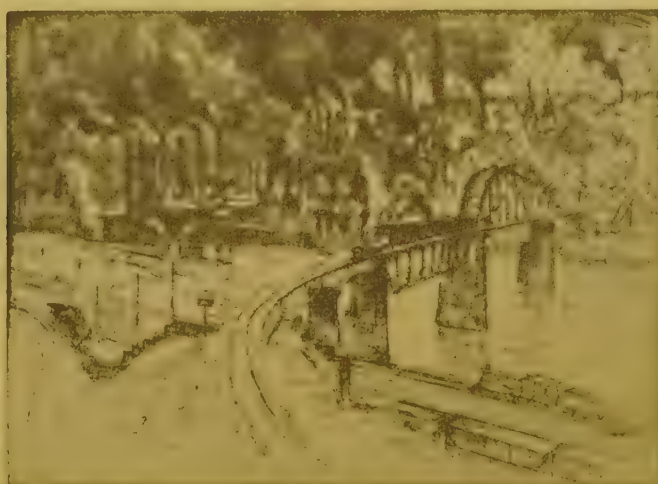
515. CURVING BRIDGE, *Pittsburgh*

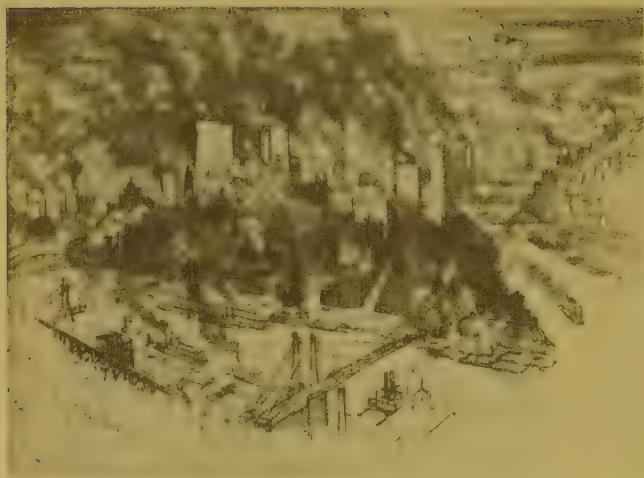
Etching, 1909

Size: height, 8⅔; width, 10⅞ inches

Plate destroyed

Edition: probably fifteen proofs





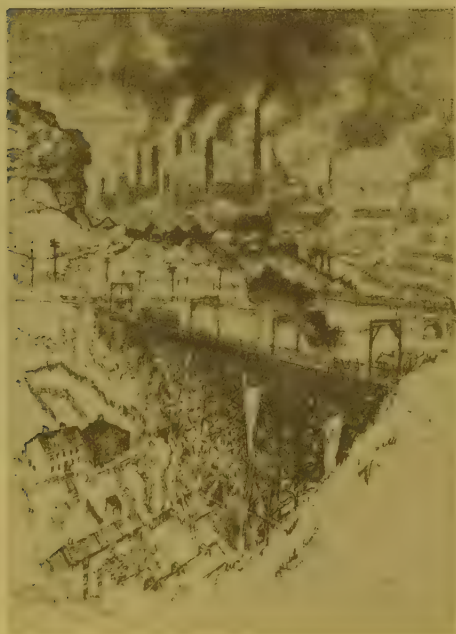
516. PITTSBURGH, NO. I

Etching, 1909

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably forty proofs



517. EDGAR THOMSON WORKS, *Bessemer*

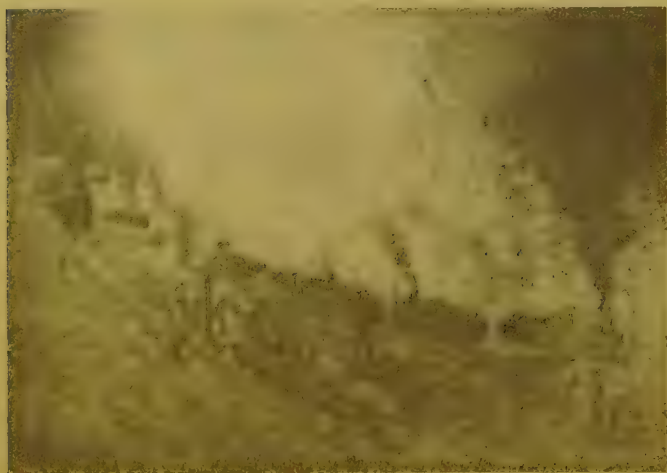
Etching, 1909

Size: height, 11; width, 8 inches

Plate exists

Edition: probably ninety proofs

L. C.



518. PITTSBURGH, NO. II

Etching, 1909

Size: height, 6½; width, 11⅞ inches

Plate exists

Edition: probably thirty proofs

519. PITTSBURGH, NO. III

Etching, 1909

Size: height, $8\frac{1}{2}$; width, $11\frac{1}{2}$ inches

Plate exists

Edition: probably sixty proofs



520. ON THE WAY TO BESSEMER

Etching, 1909

Size: height, 11; width, 7 inches

Plate exists

Edition: probably ninety proofs

L. C.



521. IRON AND STEEL

On the River, Pittsburgh

Etching, 1909

Size: height, 7; width, 11 inches

Plate destroyed

Edition: probably forty proofs





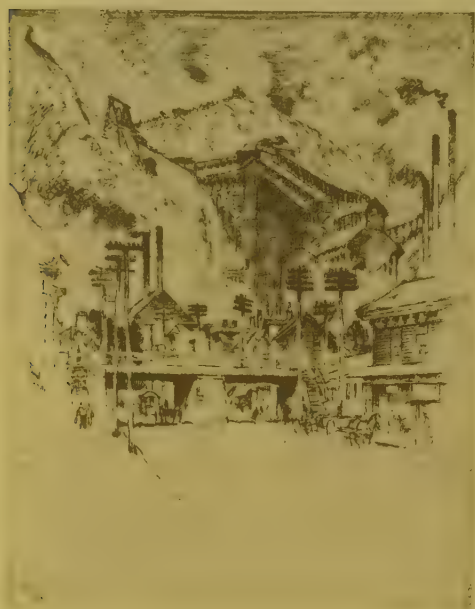
522. CRANES, *Bessemer*

Etching, 1909

Size: height, $8\frac{3}{8}$; width, $11\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



523. MAIN STREET, *Mahanoy City*

Etching, 1909

Size: height, 11; width, $8\frac{1}{2}$ inches

Plate exists

Edition: probably fifty proofs



524. IN THE MAHANOID VALLEY

Etching, 1909

Size: height, 7; width, $9\frac{1}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.

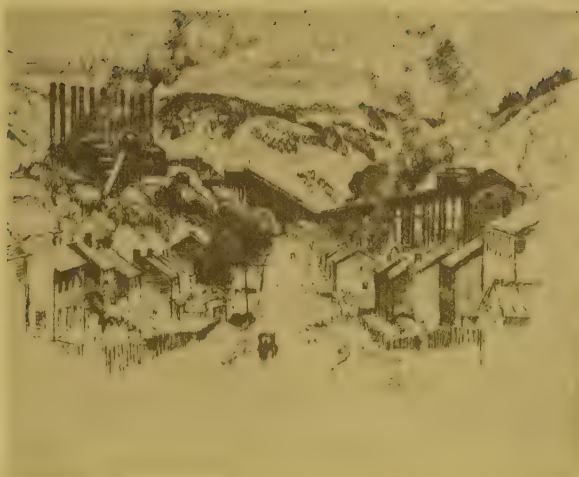
525. THE MINING TOWN

Etching, 1909

Size: height, $7\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



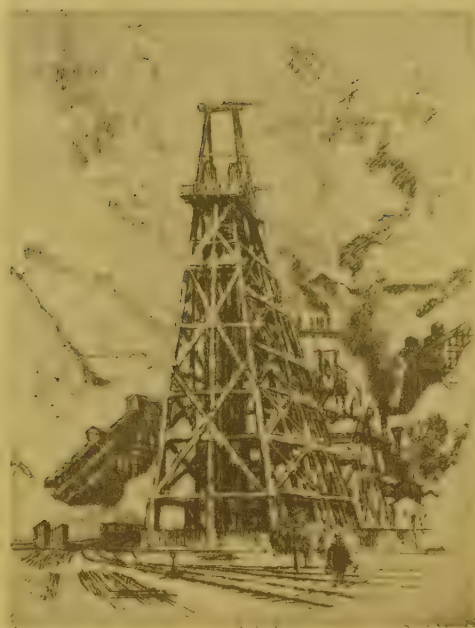
526. THE SHAFT

Etching, 1909

Size: height, $10\frac{1}{2}$; width, 8 inches

Plate destroyed

Edition: probably fifty proofs



527. THE THINGS THAT TOWER:
COLLIERIES

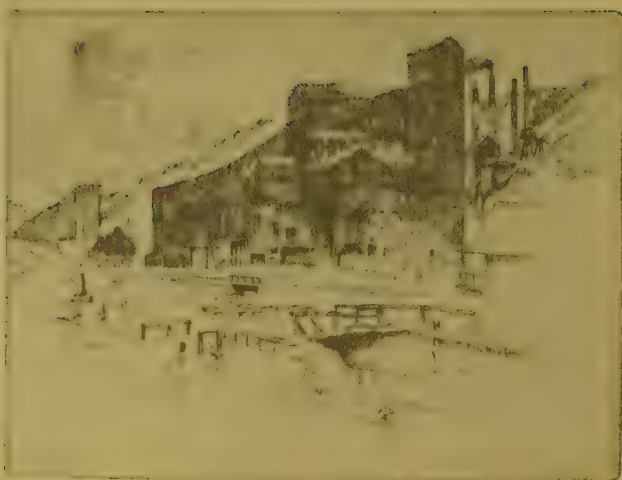
Etching, 1909

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably fifty proofs





528. THE CROUCHING LION

Etching, 1909

Size: height, $7\frac{7}{8}$; width, $10\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



529. OLD MILLION EYES

Etching, 1909

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



530. THE GREAT INCLINE

Etching, 1909

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably fifty proofs

531. THE ABOMINATION OF WORK

Etching, 1909

Size: height, 8; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



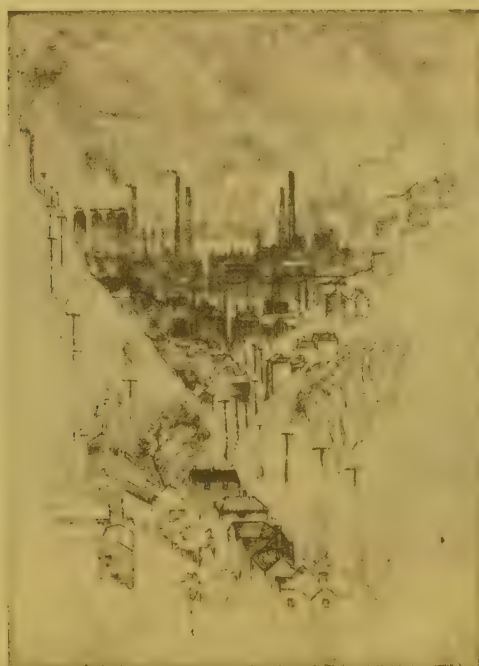
532. FROM SHENLEY PARK

Etching, 1909

Size: height, 11; width, 8 inches

Plate destroyed

Edition: probably fifty proofs



533. COAL COLLIERIES

Near Mauch Chunk

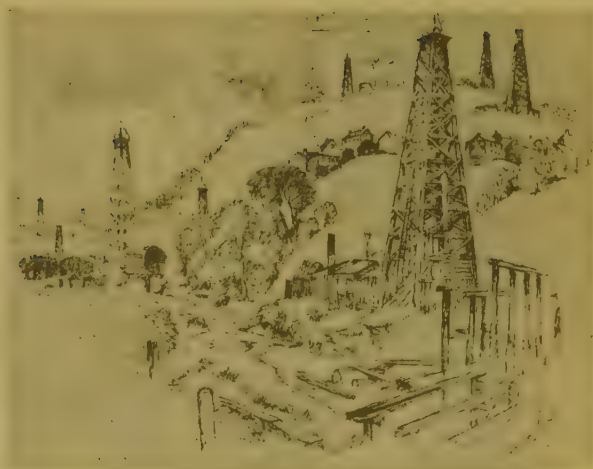
Etching, 1909

Size: height, 8½; width, 11 inches

Plate destroyed

Edition: probably fifty proofs





534. THE OIL WELLS

Etching, 1909

Size: height, $8\frac{5}{8}$; width, 11 inches

Plate exists

Edition: probably fifty proofs

L. C.



535. THE CHIMNEY, *Bayonne*

Etching, 1909

Size: height, 5; width, 12 inches

Plate destroyed

Edition: probably twenty proofs

L. C.



536. STANDARD OIL

Staten Island

Etching, 1909

Size: height, $5\frac{1}{2}$; width, 12 inches

Plate exists

Edition: probably fifty proofs

L. C.

537. COAL WHARVES

Staten Island, No. I

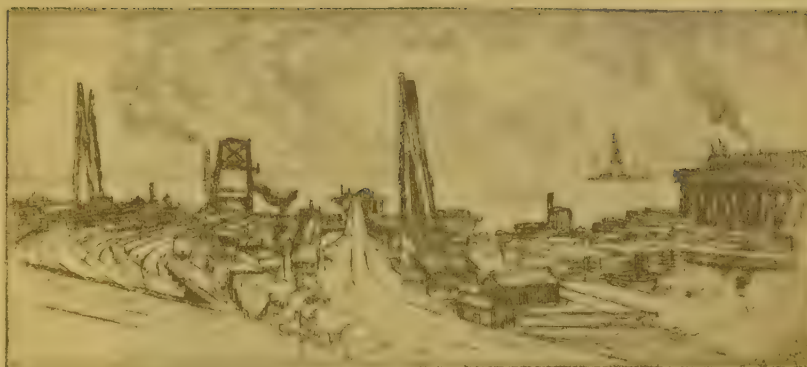
Etching, 1909

Size: height, $5\frac{3}{8}$; width, 12 inches

Plate destroyed

Edition: probably sixty proofs

L. C.



538. COAL WHARVES

Staten Island, No. II

Etching, 1909

Size: height, $5\frac{1}{2}$; width, 12 inches

Plate destroyed

Edition: probably sixty proofs

L. C.



539. MOND GAS, *Dudleyport*

Etching, 1909

Size: height, 7; width, 11 inches

Plate destroyed

Edition: probably fifty proofs

L. C.





540. BRICK FIELDS, *Birmingham*

Etching, 1909

Size: height, 8; width, 10 inches

Plate exists

Edition: probably forty proofs

L. C.



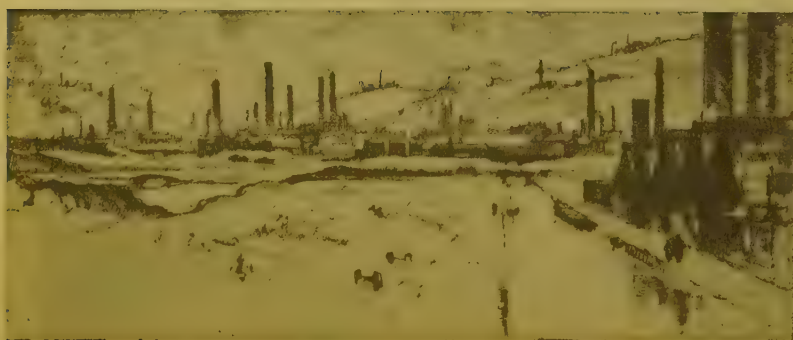
541. SMALL HEATH, *Birmingham*

Etching, 1909

Size: height, 10; width, 7 7/8 inches

Plate destroyed

Edition: probably forty proofs



542. BRICK COUNTRY
Birmingham

Etching, 1909

Size: height, 5; width, 12 inches

Plate destroyed

Edition: probably forty proofs

L. C.

543. BIRMINGHAM, *From Gravelley Hill*

Etching, 1909

Size: height, 11; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



544. COAL MINE, *Longport*

Etching, 1909

Size: height, 8; width, $10\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



545. THE GREAT DUMP

Near Manchester

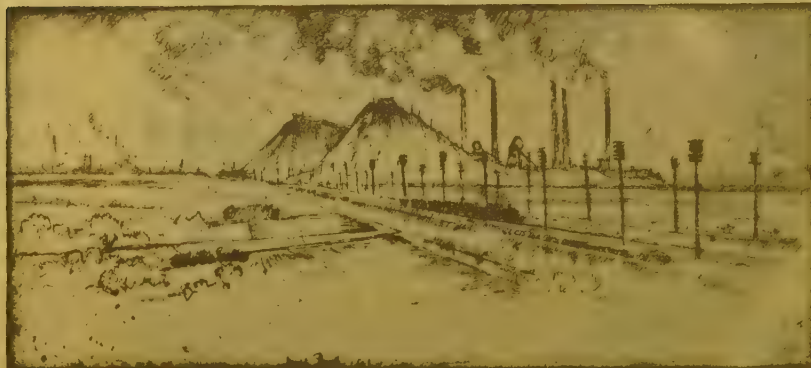
Etching, 1909

Size: height, $5\frac{1}{2}$; width, 12 inches

Plate exists

Edition: probably forty proofs

L. C.





546. PORTLAND, *Longport*

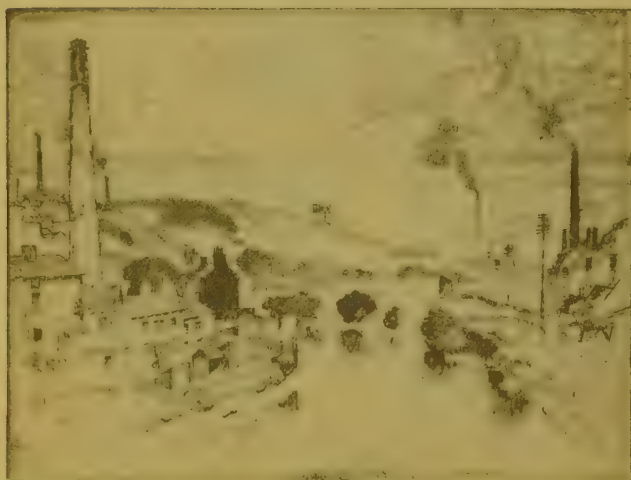
Etching, 1909

Size: height, $8\frac{5}{8}$; width, 11 inches

Plate destroyed

Edition: probably forty proofs

L. C.



547. KIRKSTALL ABBEY

Old and New Leeds

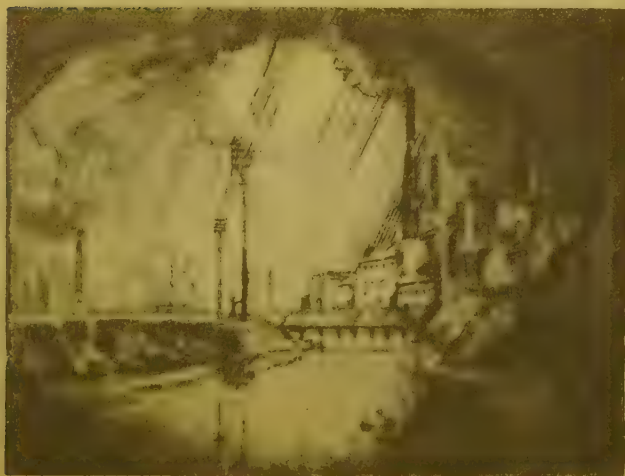
Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



548. THE RIVER OF WORK, *Leeds*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.

549. THE GREAT WHITE CLOUD, *Leeds*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



550. THE DOCKS, *Leeds*

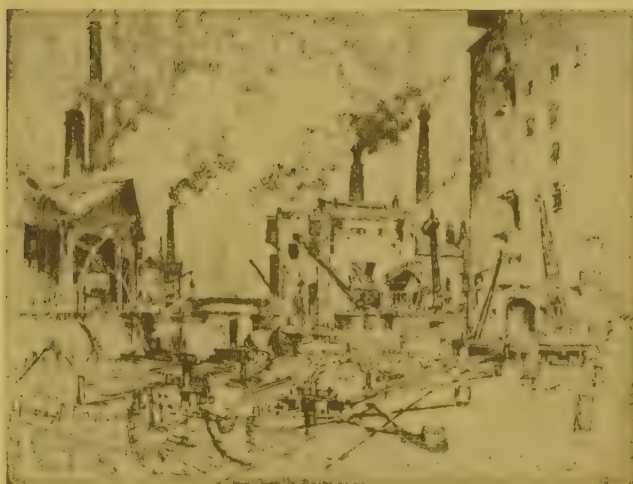
Etching, 1909

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate exists

Edition: probably forty proofs

L. C.



551. THE WINDING STAIR, *Leeds*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.





552. THE QUARRY, *Bradford*

Etching, 1909

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



553. THE GREAT CHIMNEY, *Bradford*

Etching, 1909

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate exists

Edition: probably forty proofs

L. C.



554. LOW MOOR, *Bradford*

Etching, 1909

Size: height, $9\frac{1}{2}$; width, $12\frac{1}{2}$ inches

Plate exists

Edition: probably forty proofs

L. C.

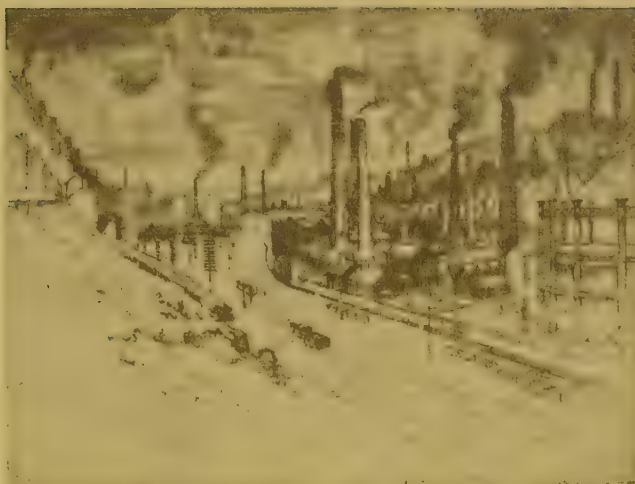
555. RAILWAY TRACKS, *Bradford*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



556. FORGES, *Sheffield*

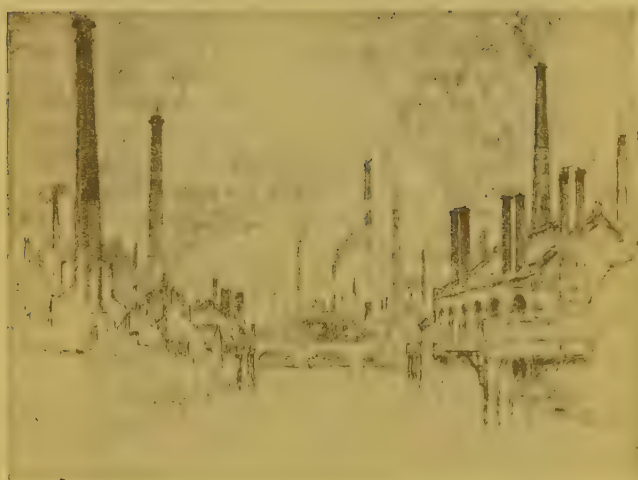
Etching, 1909

Size: height, $9\frac{1}{4}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



557. FINE DAY ON THE RIVER
Sheffield

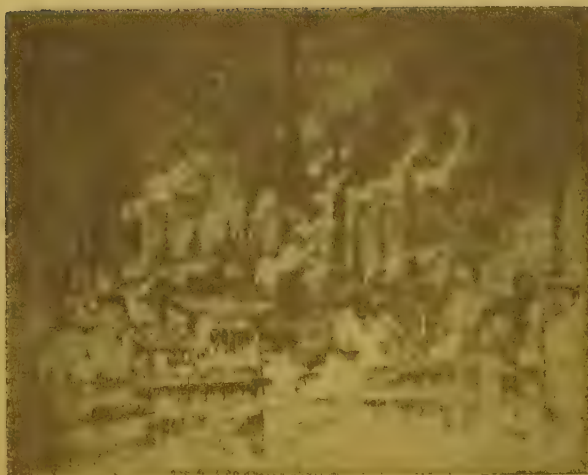
Etching, 1909

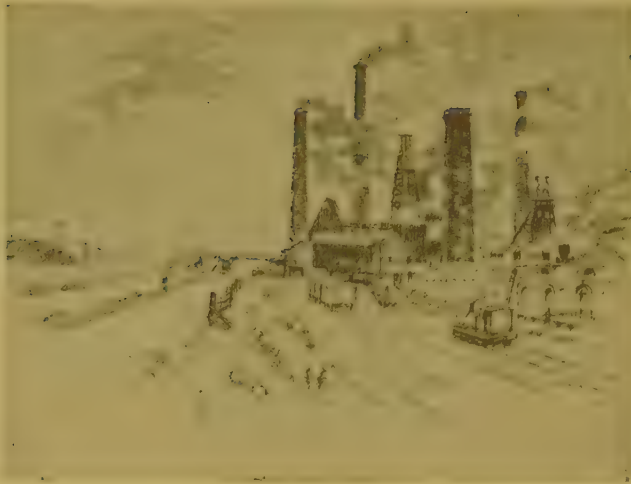
Size: height, $7\frac{7}{8}$; width, 10 inches

Plate destroyed

Edition: probably forty proofs

L. C.





558. COAL AND COKE, *Sheffield*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably forty proofs



559. THE GREAT STACK, *Sheffield*

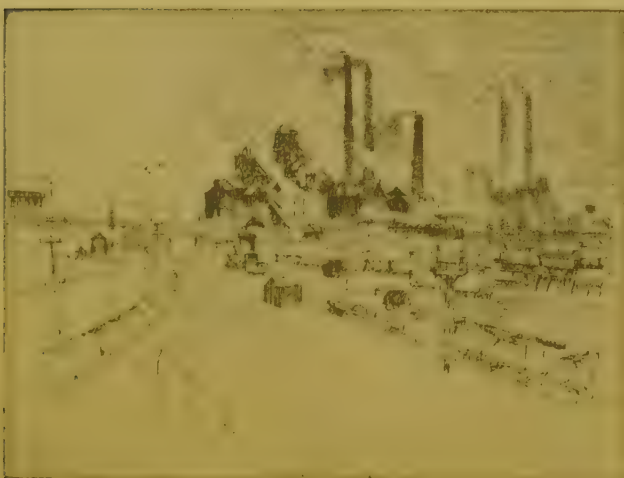
Etching, 1909

Size: height, $12\frac{3}{8}$; width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



560. THE GREAT MAIN, *Near Sheffield*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.

561. THE BLACK PIT, *Hanley by Stoke*

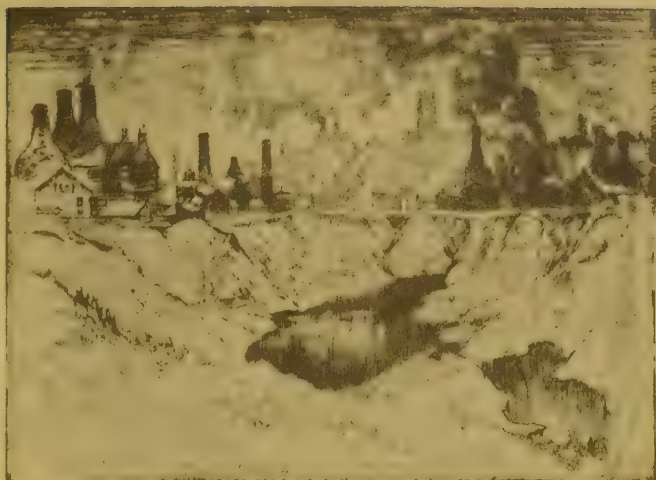
Etching, 1909

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably forty proofs

L. C.



562. DINNER TIME, *Greengates*

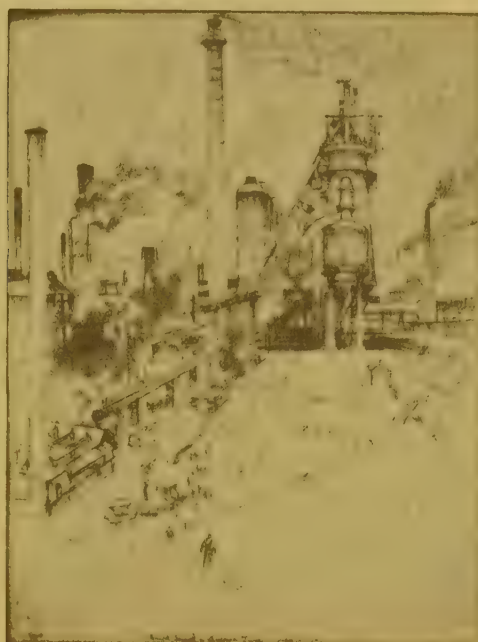
Etching, 1909

Size: height, $12\frac{3}{8}$; width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



563. WORKS AT GREENGATES

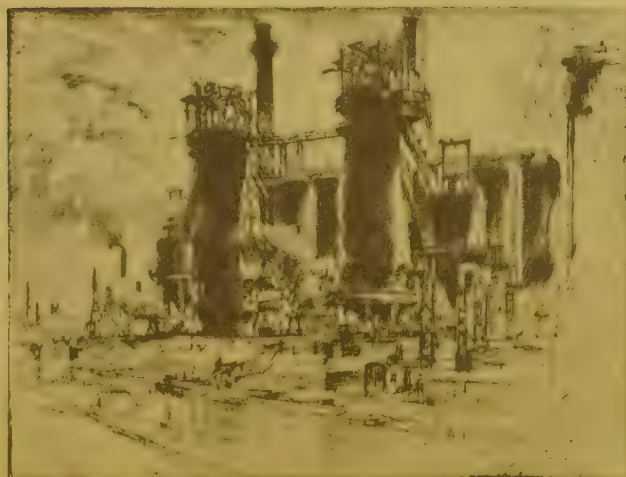
Etching, 1909

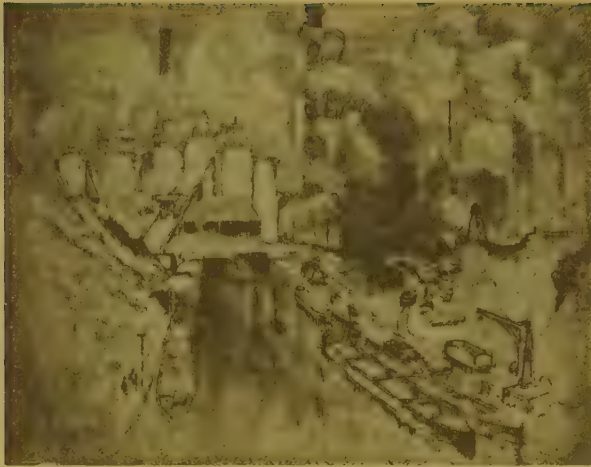
Size: height, $9\frac{3}{8}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.





564. SPRING VALE FURNACE

Wolverhampton

Etching, 1909

Size: height, $8\frac{1}{2}$; width, $10\frac{3}{4}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



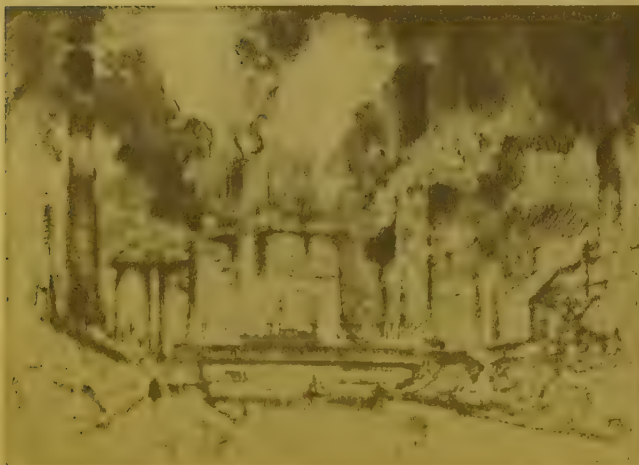
565. WORKS AT WOLVERHAMPTON

Etching, 1909

Size: height, $8\frac{3}{4}$; width, 7 inches

Plate destroyed

Edition: probably twenty-five proofs



566. THE GREAT GATEWAY

Wolverhampton

Etching, 1909

Size: height, $7\frac{7}{8}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.

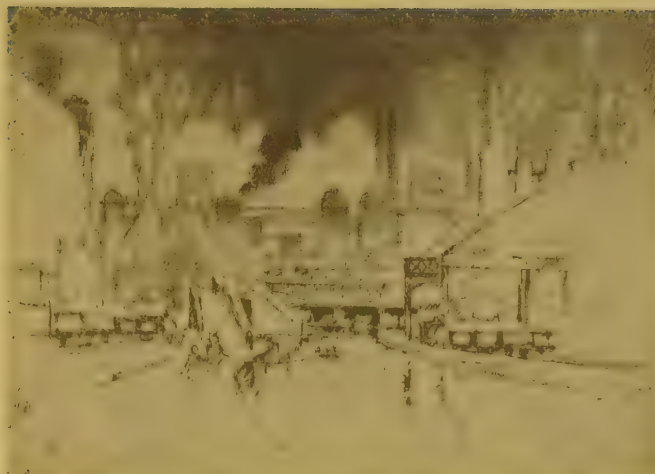
567. ON THE RIVER, *Wolverhampton*

Etching, 1909

Size: height, 8; width, 11 inches

Plate destroyed

Edition: probably twenty proofs



568. THE LOCK OF THE HIGH FURNACE

Etching, 1909

Size: height, $12\frac{3}{8}$; width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



569. WORK CASTLES

Wolverhampton

Etching, 1909

Size: height, $4\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably thirty proofs

L. C.





570. COKE, *Wolverhampton*

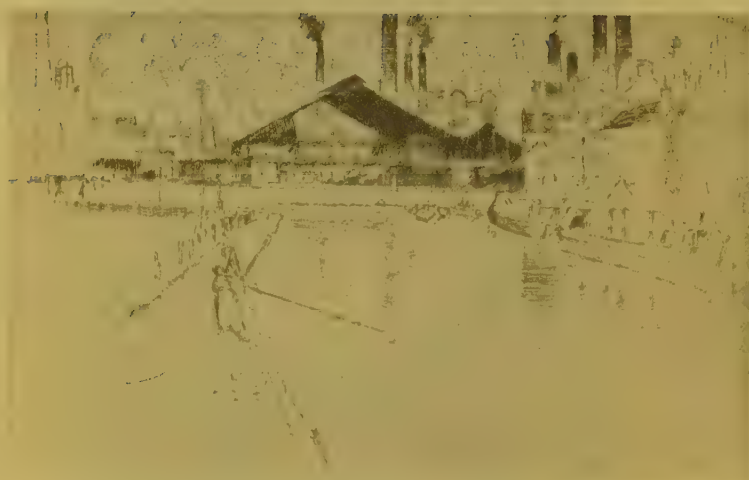
Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



571. GREAT SHED STOKE

Etching, 1909

Size: height, $6\frac{3}{4}$; width, $10\frac{7}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs



572. CHIMNEYS, *Swansea*

Etching, 1909

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably twenty proofs

L. C.

573. THE MILL TOWN, *Pudsey*

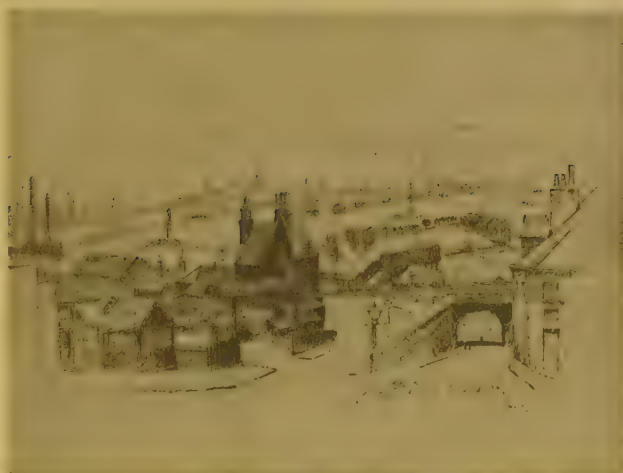
Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



574. THE COAL MINE, *Swansea*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



575. WELSH COAL

Etching, 1909

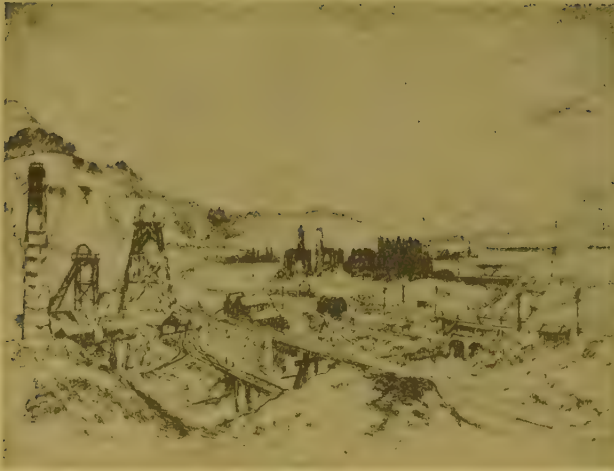
Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.





576. WELSH COPPER

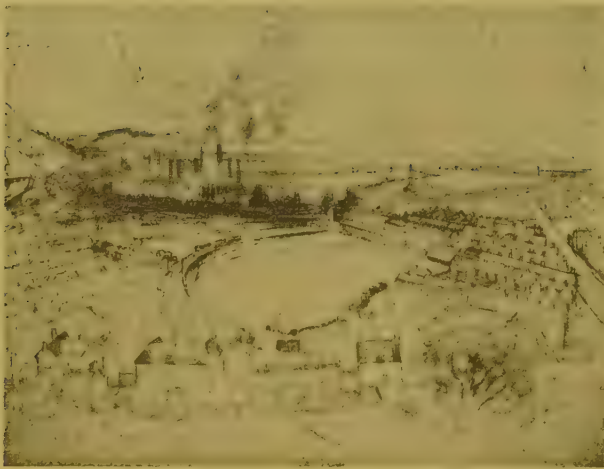
Etching, 1909

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.



577. FOOTBALL FIELD, *Tredegar*

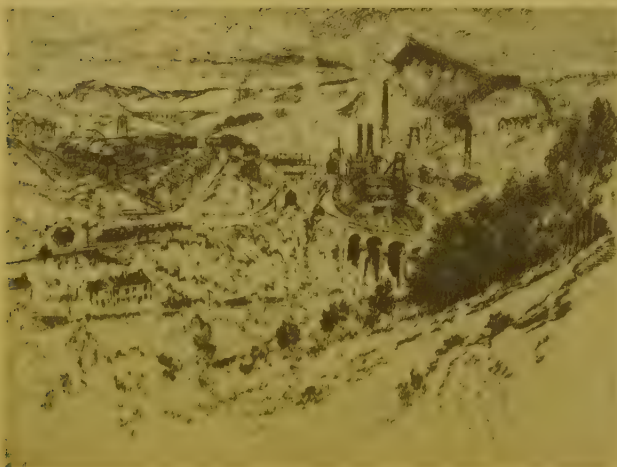
Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



578. THE VIADUCT, *Welsh Work*

Etching, 1909

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably twenty-five proofs

L. C.

579. WELSH WORKS

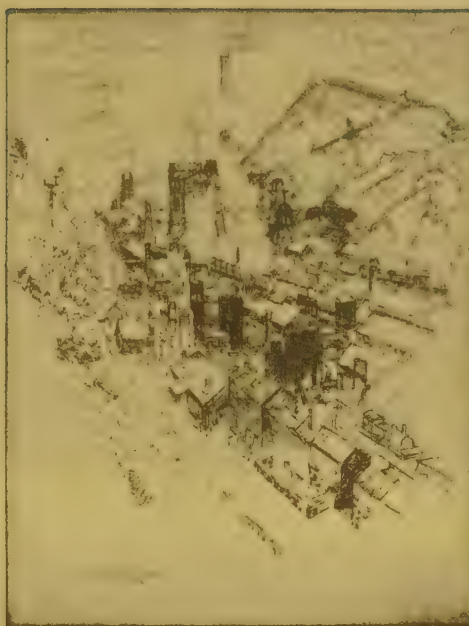
Etching, 1909

Size: height, $12\frac{3}{8}$; width, $9\frac{3}{8}$ inches

Plate exists

Edition: probably fifteen proofs

L. C.



580. POWER HOUSE, *Greenwich*

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably thirty proofs

L. C.



581. COAL AT CARDIFF

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably thirty proofs





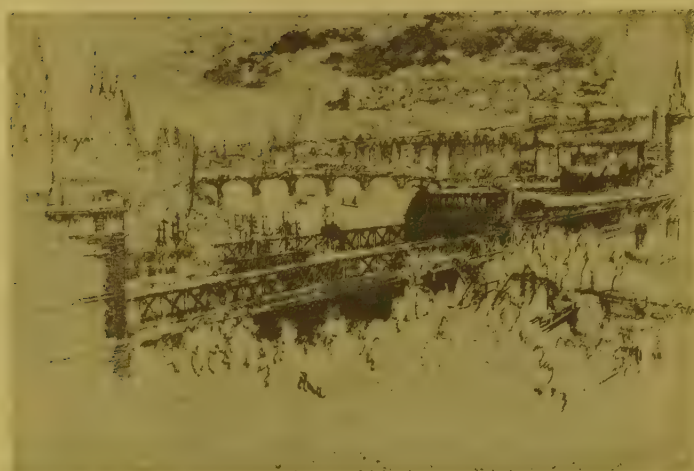
582. SHOT TOWER BETWEEN THE
BRIDGES

Etching, 1910

Size: height, 12; width, 17 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs



583. LONDON OVER CHARING
CROSS BRIDGE

Etching, 1910

Size: height, 12; width, 17 $\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs



584. OVER WATERLOO BRIDGE
Church and Work

Etching, 1910

Size: height, 17 $\frac{3}{4}$; width, 11 inches

Plate destroyed

Edition: probably forty proofs

585. BUILDING DOVER PIER

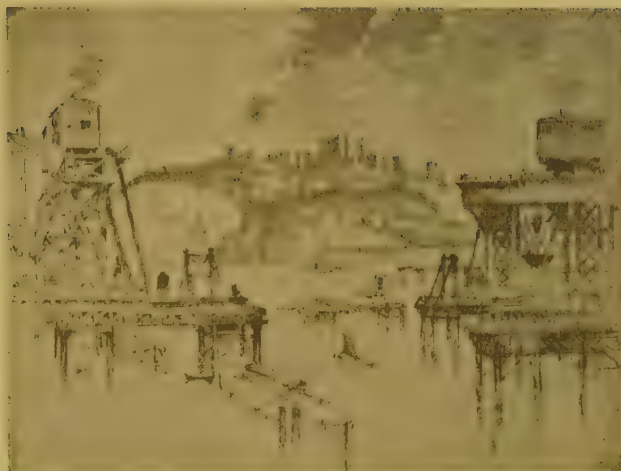
Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



586. BUNYAN CHAPEL, *By the Bridge*

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{8}$ inches

Plate destroyed

Edition: probably thirty proofs

L. C.



587. THE LION, *Chicago*

Etching, 1910

Size: height, $12\frac{1}{2}$; width, $9\frac{3}{8}$ inches

Plate exists

Edition: probably fifty proofs





588. THE LAKE CITY, *Chicago*

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



589. THE JAWS, *Chicago*

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



590. LIFTING BRIDGE, *Chicago*

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

591. THE TRACKS, *Chicago*

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



592. GRAIN ELEVATORS, *Chicago*

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



593. UNDER THE BRIDGES, *Chicago*

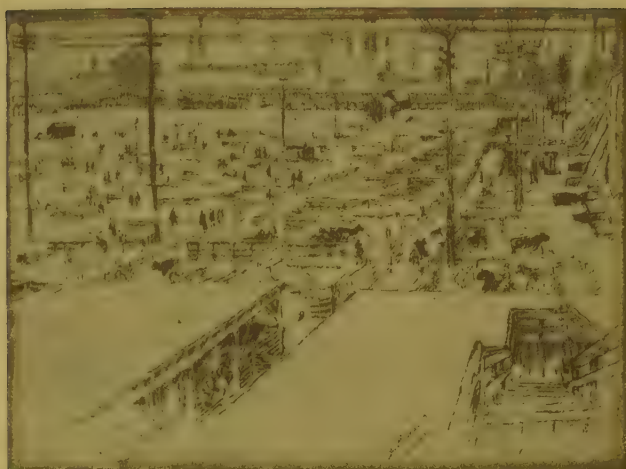
Etching, 1910

Size: height, $9\frac{7}{8}$; width, $12\frac{1}{8}$ inches

Plate exists

Edition: probably fifty proofs





594. STOCK YARDS, *Chicago*

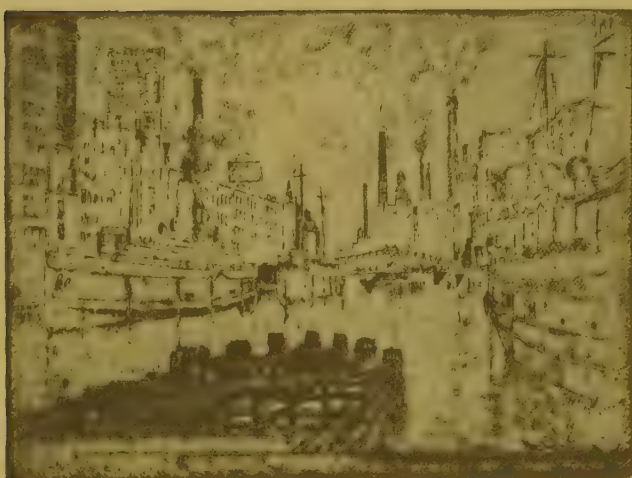
Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



595. LAKE STEAMERS, *Chicago*

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



596. LAKE FRONT SUNSET, *Chicago*

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

597. THE MEUSE MILL

Etching, 1910

Size: height, $9\frac{1}{2}$; width, $12\frac{1}{2}$ inches

Plate destroyed

Edition: probably thirty proofs



598. CANAL WORKS, *Charleroi*

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably thirty proofs



599. CHARLEROI WORKS

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{2}$ inches

Plate destroyed

Edition: probably thirty proofs





600. THE BRUSSELS CANAL

A Modern Hobbema

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{2}$ inches

Plate exists

Edition: probably thirty proofs



601. MARCHÉ DES DAMES

Etching, 1910

Size: height, $9\frac{1}{2}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably twenty proofs



602. OLD AND NEW MILLS

Valenciennes

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{2}$ inches

Plate exists

Edition: probably fifty proofs

L. C.

603. THE AVENUE, *Valenciennes*

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



604. THE LANDSCAPE OF WORK

Valenciennes

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



605. BELGIAN BLOCKS

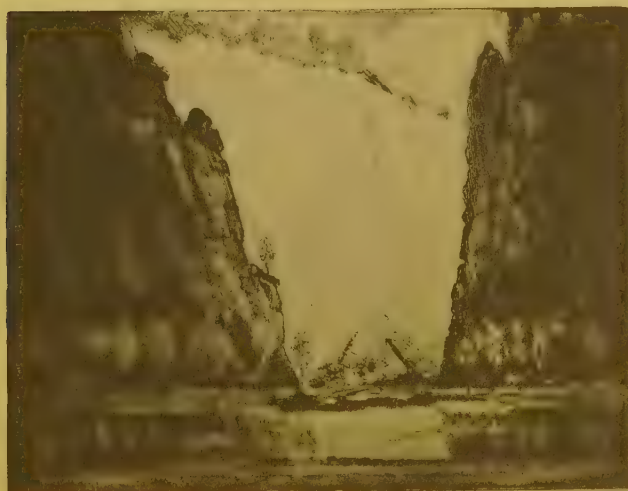
Etching, 1910

Size: height, $9\frac{1}{2}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably thirty proofs

L. C.





606. TRACKS, *Oberhausen*

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{2}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



607. THE COLLIERY

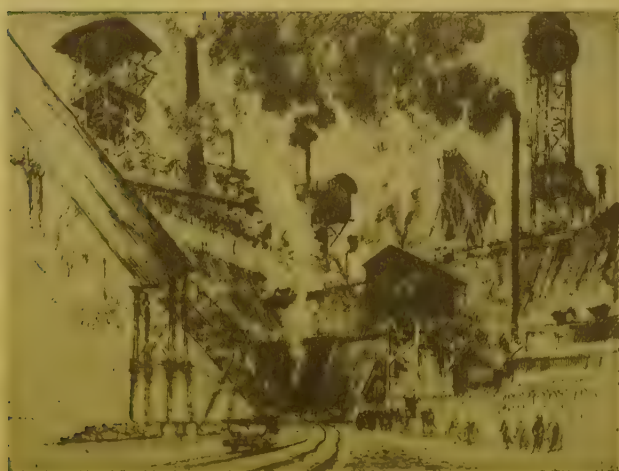
Ruhrort Near Oberhausen

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{2}$ inches

Plate destroyed

Edition: probably forty proofs



608. MOUTH OF THE MINE

Ruhrort Near Oberhausen

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{2}$ inches

Plate destroyed

Edition: probably forty proofs

609. THE GRIP, *Serang*

Etching, 1910

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs



610. RHINE CASTLES, *Duisburg*

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



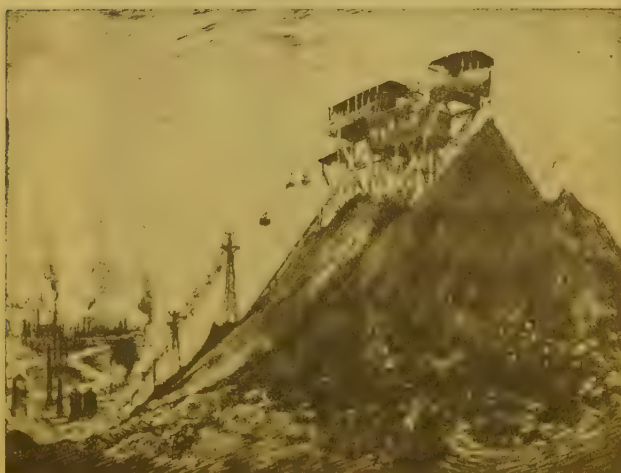
611. THE DUMP, *Serang*

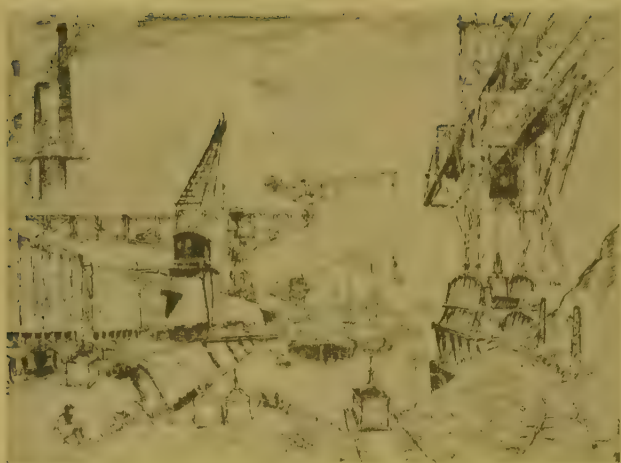
Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{2}$ inches

Plate exists

Edition: probably fifty proofs





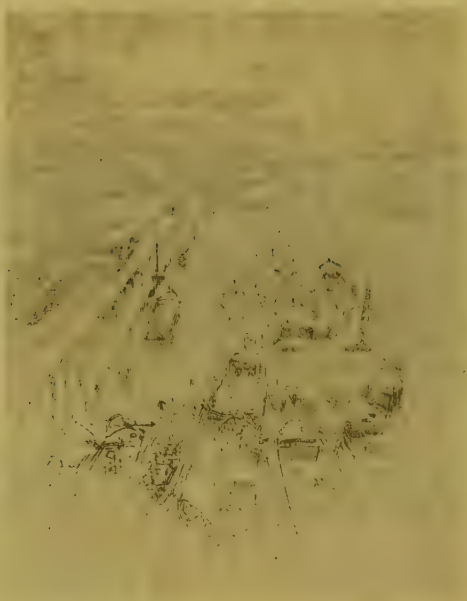
612. CRANES AT DUISBURG

Etching, 1910

Size: height, $9\frac{1}{4}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



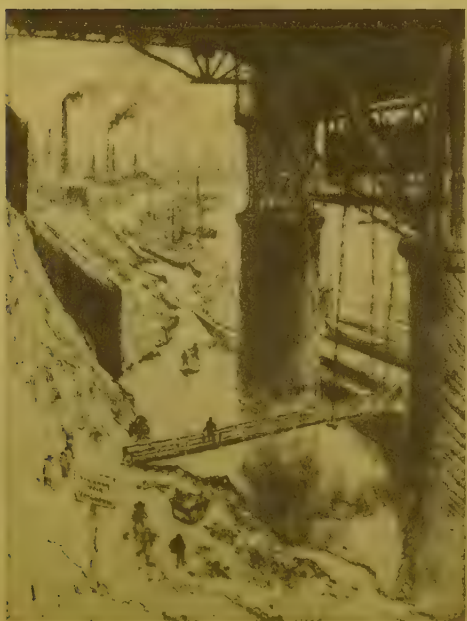
613. THE HAVEN, *Duisburg*

Etching, 1910

Size: height, $12\frac{3}{8}$; width, $9\frac{1}{4}$ inches

Plate destroyed

Edition: probably thirty proofs



614. LANDING PLACE, *Duisburg*

Etching, 1910

Size: height, $12\frac{3}{8}$; width, $9\frac{1}{4}$ inches

Plate destroyed

Edition: probably fifty proofs

615. THE NEW RHINE, *Duisburg*

Etching, 1910

Size: height, $9\frac{1}{2}$; width, $12\frac{1}{2}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



616. FORGES, *Creusot*

Etching, 1911

Size: height, $10\frac{3}{8}$; width, $8\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



617. LE CREUSOT

Etching, 1911

Size: height, $12\frac{1}{8}$; width, $9\frac{1}{8}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.





618. CAFÉ ORIENTALE, *Venice*

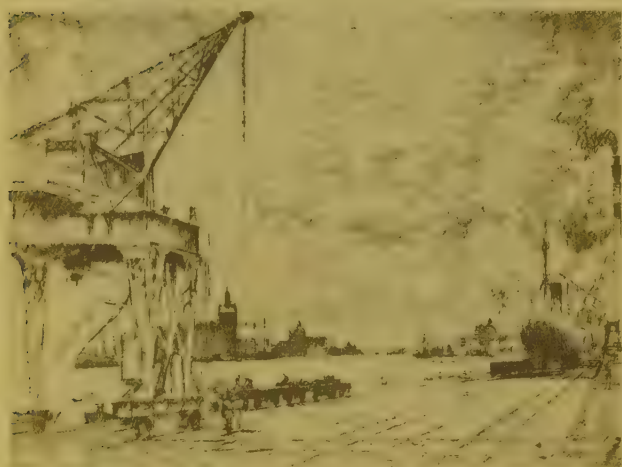
Etching, 1911

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.



619. VENICE AT WORK

Etching, 1911

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



620. REBUILDING THE CAMPANILE, NO. I

Venice

Etching, 1911

Size: height, $12\frac{1}{2}$; width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: probably thirty proofs

621. REBUILDING THE CAMPANILE, NO. II

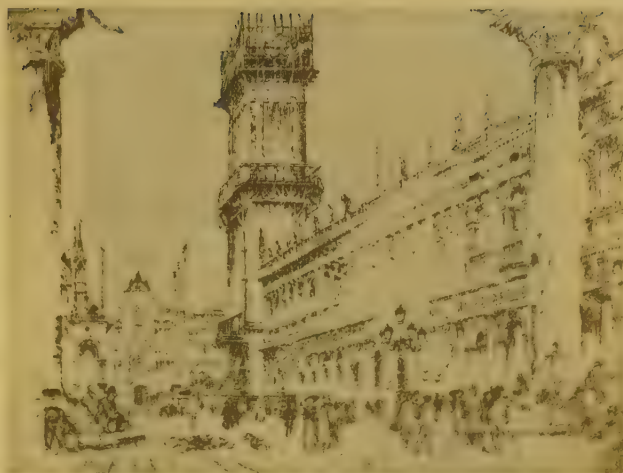
Venice

Etching, 1911

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably fifty proofs



622. OLD AND NEW ROME

Etching, 1911

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{4}$ inches

Plate destroyed

Edition: probably forty proofs



623. BUILDING THE VICTOR EMANUEL MONUMENT, *Rome*

Etching, 1911

Size: height, $11\frac{1}{8}$; width, $9\frac{1}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.





624. ST. PETER'S FROM THE PINCIAN GARDENS, *Rome*

Etching, 1911

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{8}$ inches

Plate exists

Edition: probably seventy proofs

L. C.



625. BISHOP'S WALK, *Ancon Hill, Panama*

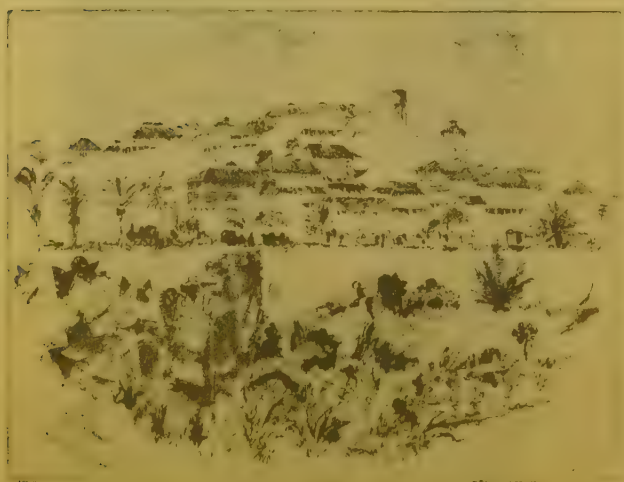
Etching, 1912

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably sixty proofs

L. C.



626. THE DEBACLE OF DE LESSEPS
Panama

Etching, 1912

Size: height, $9\frac{3}{8}$; width, $12\frac{1}{4}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.

627. THE GUARD GATE, GATUN LOCK

Panama

Etching, 1912

Size: height, 12½; width, 9½ inches

Plate exists

Edition: probably sixty proofs

L. C.



628. CULEBRA CUT, *Panama*

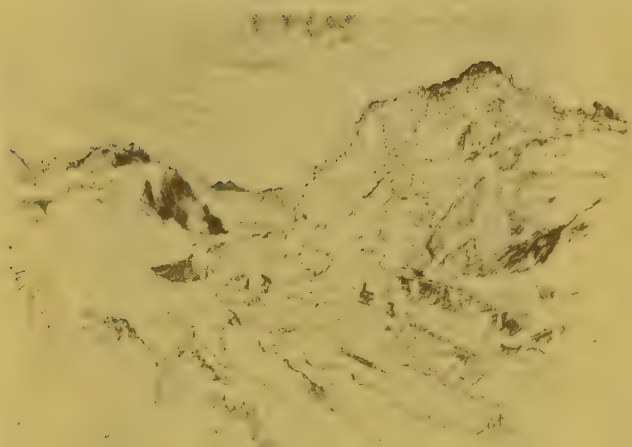
Etching, 1912

Size: height, 9¼; width, 12¼ inches

Plate exists

Edition: probably sixty proofs

L. C.



629. THE CATHEDRAL, *Panama*

Etching, 1912

Size: height, 9¼; width, 12¼ inches

Plate destroyed

Edition: probably forty proofs

L. C.





630. MARKET STREET, *San Francisco*

Etching, 1912

Size: height, $12\frac{3}{8}$; width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



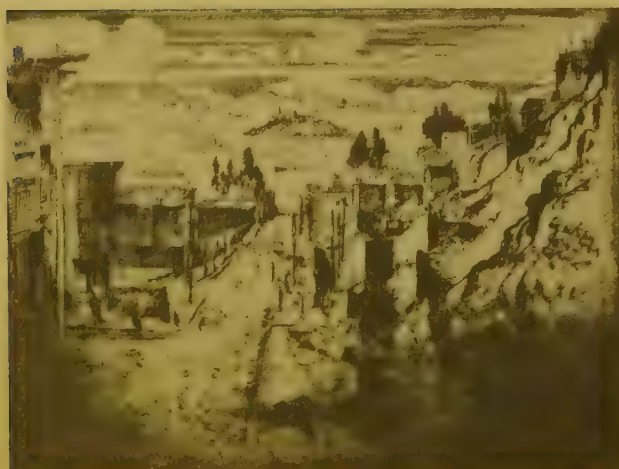
631. DOWN AND UP THE HILLS TO THE BAY, *San Francisco*

Etching, 1912

Size: height, $12\frac{1}{4}$; width, $9\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs



632. THE ISLES OF THE BAY, *San Francisco*

Etching, 1912

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.

633. SACRAMENTO STREET

The Way Up to the Fairmont, San Francisco

Etching, 1912

Size: height, $12\frac{3}{8}$; width, $9\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



634. CALIFORNIA STREET, *San Francisco*

Etching, 1912

Size: height, $12\frac{1}{4}$; width, 9 inches

Plate destroyed

Edition: probably forty proofs



635. FROM TELEGRAPH HILL, *San Francisco*

Etching, 1912

Size: height, $9\frac{7}{8}$; width, $12\frac{1}{4}$ inches

Plate exists

Edition: probably forty proofs

L. C.





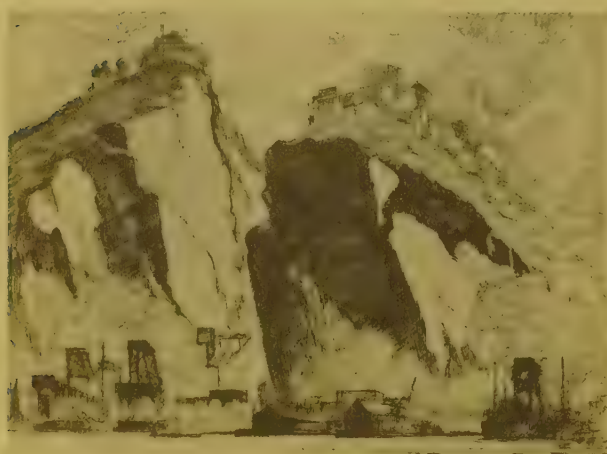
636. RUSSIAN HILL, *San Francisco*

Etching, 1912

Size: height, $12\frac{3}{8}$; width, $9\frac{1}{8}$ inches

Plate exists

Edition: probably forty proofs



637. TELEGRAPH HILL FROM THE BAY
San Francisco

Etching, 1912

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



638. AT HILL TOP, *San Francisco*

Etching, 1912

Size: height, $12\frac{3}{8}$; width, $9\frac{1}{8}$ inches

Plate destroyed

Edition: probably forty proofs

639. AFTERNOON, FOG COMING IN

San Francisco

Etching, 1912

Size: height, $12\frac{3}{8}$; width, $9\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



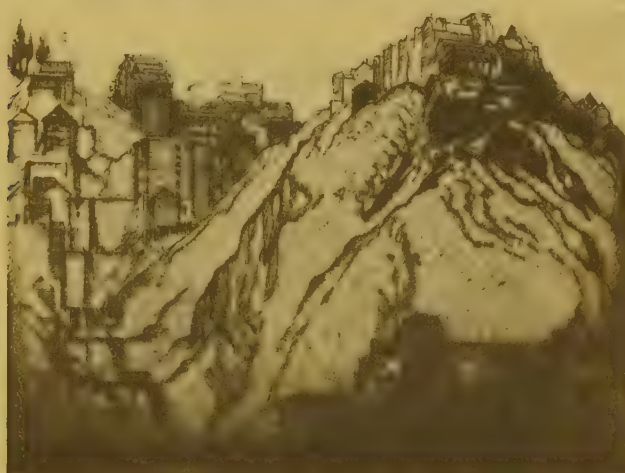
640. TELEGRAPH HILL, *San Francisco*

Etching, 1912

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



641. FROM MT. TAMALPAIS, *Fog Coming In*

Etching, 1912

Size: height, $12\frac{7}{8}$; width, 9 inches

Plate destroyed

Edition: probably forty proofs





642. CHINATOWN, *San Francisco*

Etching, 1912

Size: height, $12\frac{3}{8}$; width, $9\frac{1}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



643. FROM STEVENSON'S HOUSE, *San Francisco*

Etching, 1912

Size: height, $12\frac{1}{4}$; width, $9\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs



644. FROM THE BAY, *San Francisco*

Etching, 1912

Size: height, $9\frac{7}{8}$; width, $12\frac{3}{8}$ inches

Plate exists

Edition: probably twenty-five proofs

645. SING FAT AND SING CHONG

San Francisco

Etching, 1912

Size: height, $12\frac{3}{8}$; width, $9\frac{1}{4}$ inches

Plate destroyed

Edition: probably forty proofs



646. ON THE BARBARY COAST

Etching, 1912

Size: height, $12\frac{1}{2}$; width, $9\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



647. THE PLAYGROUND

Sea Rocks, from Cliff House, San Francisco

Etching, 1912

Size: height, $9\frac{3}{8}$; width, $12\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs





648. KEARNEY STREET, *San Francisco*

Etching, 1912

Size: height, 12¼; width, 9¾ inches

Plate destroyed

Edition: probably forty proofs

L. C.



649. THE FALLS, *Yosemite Valley*

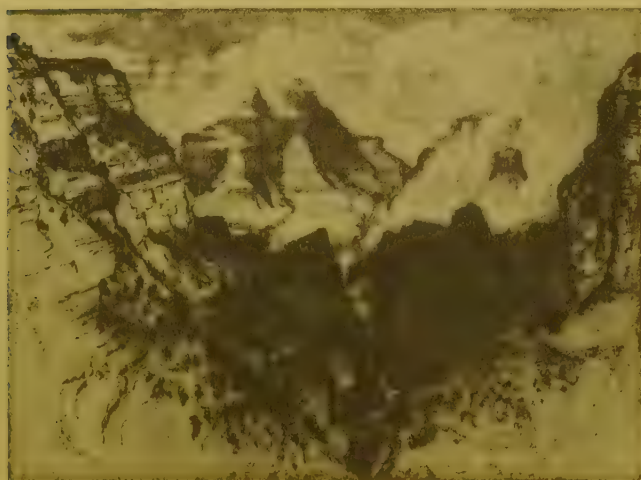
Etching, 1912

Size: height, 12½; width, 9¾ inches

Plate exists

Edition: probably fifty proofs

L. C.



650. THE TEMPLE, *Grand Canyon*

Etching, 1912

Size: height, 9; width, 12¼ inches

Plate destroyed

Edition: probably forty proofs

651. TAORMINA FROM THE THEATRE

Etching, 1913

Size: height, 15; width, 10 $\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs



652. ÆTNA FROM TAORMINA

Etching, 1913

Size: height, 11 $\frac{7}{8}$; width, 13 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs



653. ÆGINA

Etching, 1913

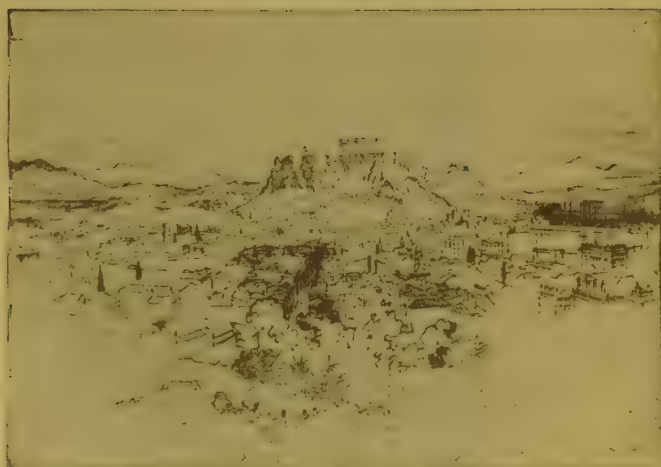
Size: height, 10 $\frac{3}{8}$; width, 14 $\frac{7}{8}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.





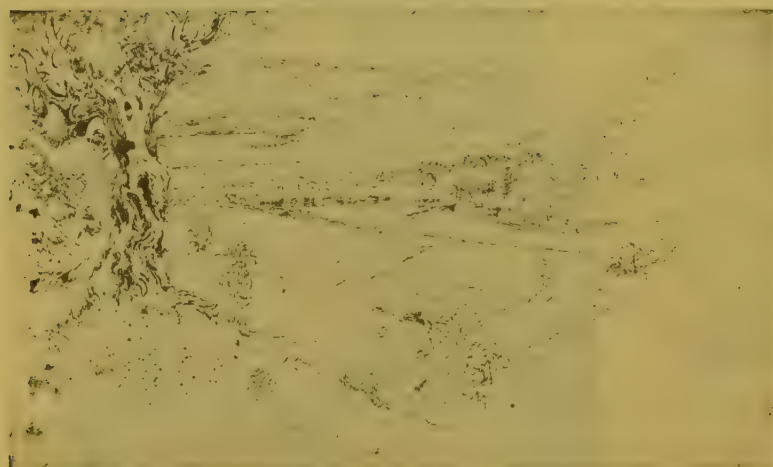
654. ATHENS, *from Mount Lycabettus*

Etching, 1913

Size: height, $10\frac{3}{8}$; width, $14\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs



655. OLYMPIA

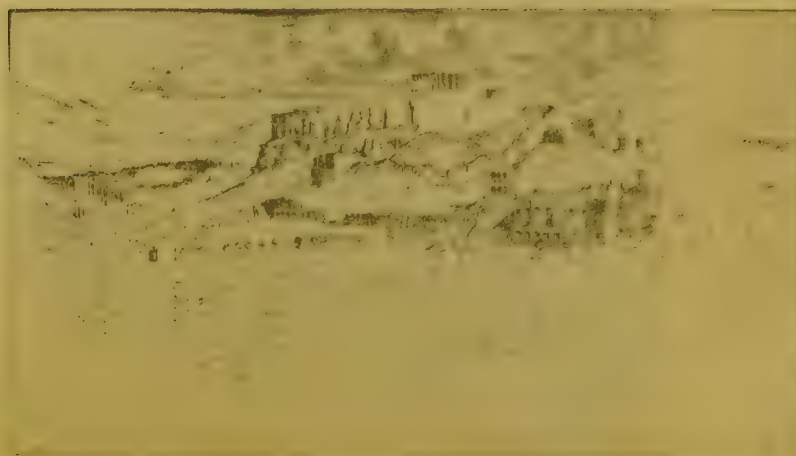
Etching, 1913

Size: height, $10\frac{3}{8}$; width, $17\frac{1}{2}$ inches

Plate destroyed

Edition: probably forty proofs

L. C.



656. ATHENS

from the Tomb of Philopotes

Etching, 1913

Size: height, $10\frac{3}{8}$; width, $18\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

657. TEMPLE OF JUPITER, *Athens*

Etching, 1913

Size: height, $10\frac{3}{8}$; width, $14\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs



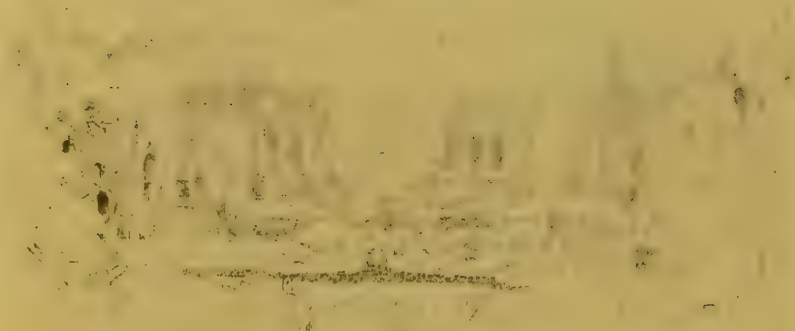
658. SCENE AT TAORMINA

Etching, 1913

Size: height, $10\frac{1}{4}$; width, $18\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs



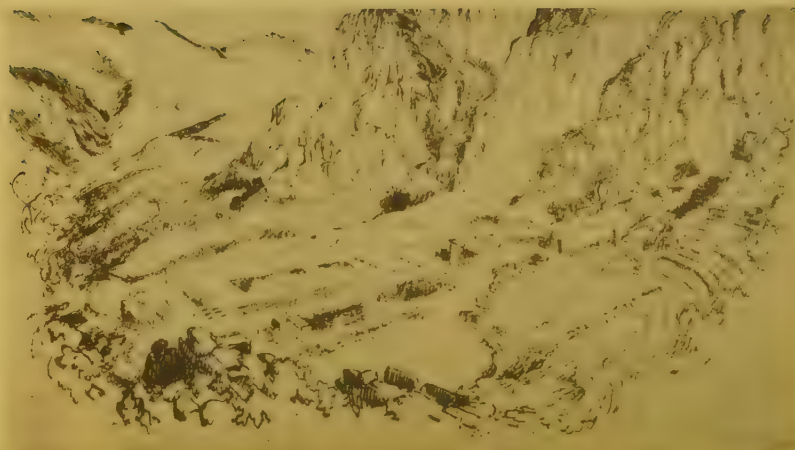
659. DELPHI, *From the Stadium*

Etching, 1913

Size: height, $10\frac{1}{4}$; width, $18\frac{3}{8}$ inches

Plate destroyed

Edition: probably forty proofs





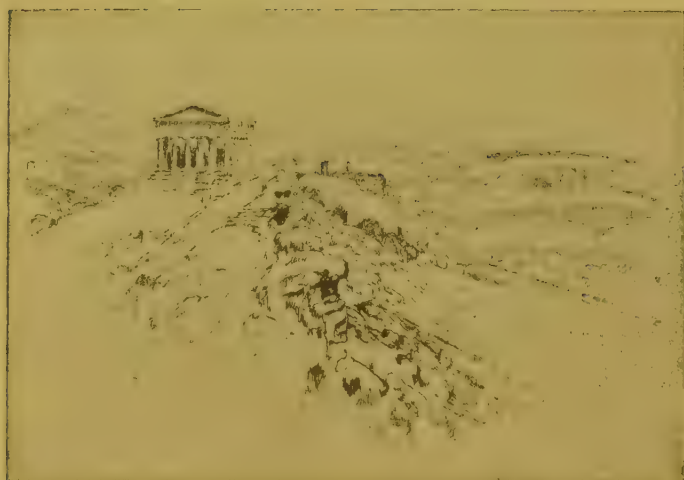
660. ANCIENT, MEDIÆVAL AND
MODERN ATHENS, *The Mosque*

Etching, 1913

Size: height, $11\frac{3}{4}$; width, 14 inches

Plate exists

Edition: probably forty proofs



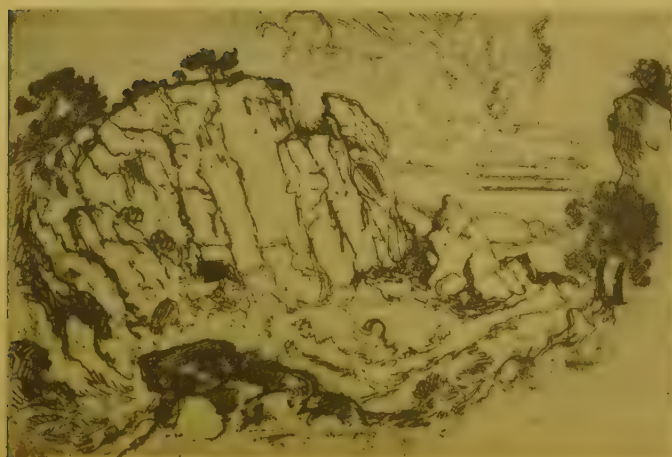
661. GIRGENTI, *the Temple on the Wall*

Etching, 1913

Size: height, $10\frac{3}{8}$; width, $14\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs



662. QUARRY AT PENTELICON

Etching, 1913

Size: height, $10\frac{1}{4}$; width, $14\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs

663. ACRO-CORINTH, *From Corinth*

Etching, 1913

Size: height, 10¼; width, 14⅞ inches

Plate exists

Edition: probably forty proofs



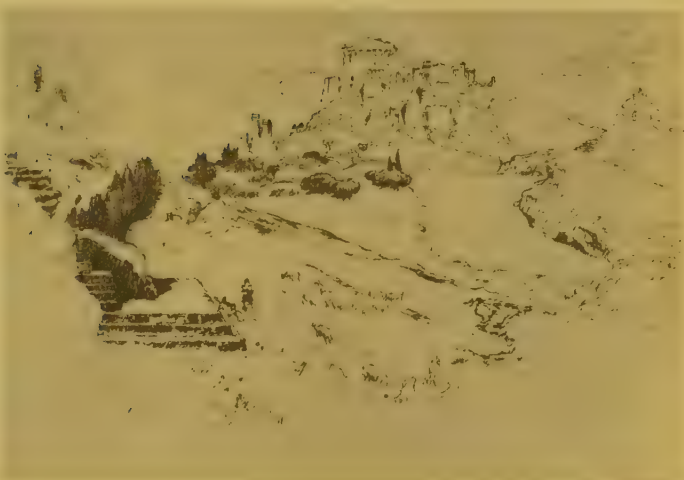
664. THE ACROPOLIS
From the Observatory

Etching, 1913

Size: height, 10¼; width, 14⅞ inches

Plate exists

Edition: probably forty proofs



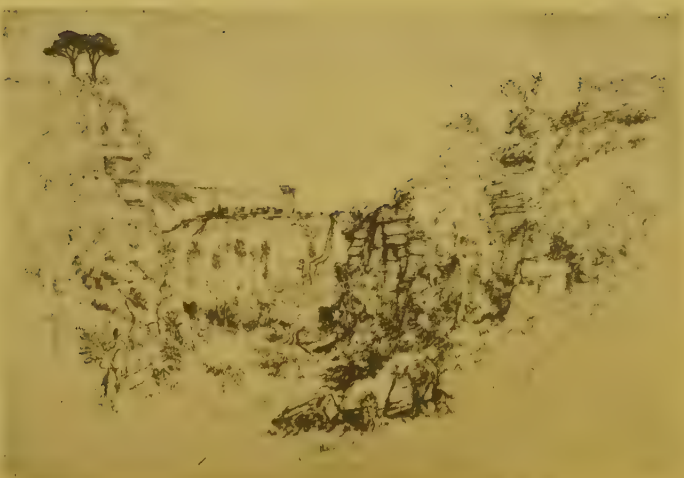
665. QUARRY AT GIRGENTI

Etching, 1913

Size: height, 10⅜; width, 14⅞ inches

Plate destroyed

Edition: probably forty proofs





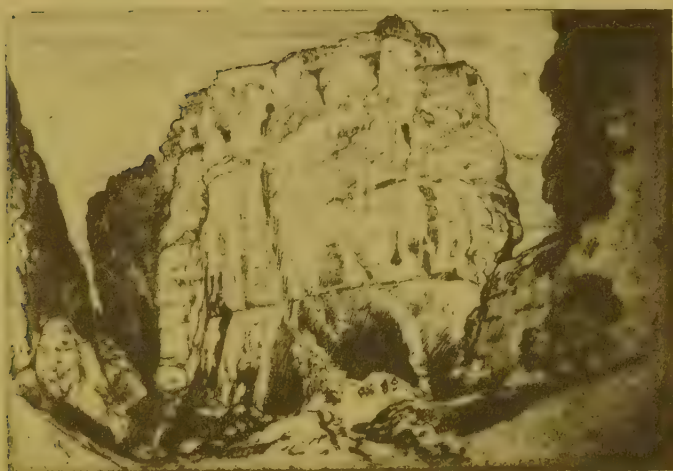
666. THE HOLY TRINITY OF THE
CASTLES IN THE AIR

Etching, 1913

Size: height, $10\frac{3}{8}$; width, $14\frac{7}{8}$ inches

Plate destroyed

Edition: probably forty proofs



667. THE HOME OF THE BAA LAAM

Etching, 1913

Size: height, $10\frac{3}{8}$; width, $14\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs



668. NEW YORK

From Governor's Island

Etching, 1915

Size: height, $7\frac{3}{8}$; width, $11\frac{7}{8}$ inches

Plate exists

Edition: probably eighty proofs

L. C.

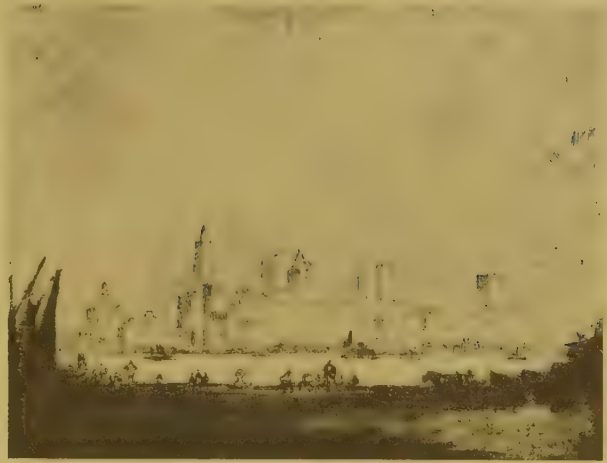
669. NEW YORK, *From Hamilton Ferry*

Etching, 1915

Size: height, $8\frac{1}{2}$; width, 11 inches

Plate exists

Edition: probably fifty proofs



670. THE BRIDGE AT HELL GATE

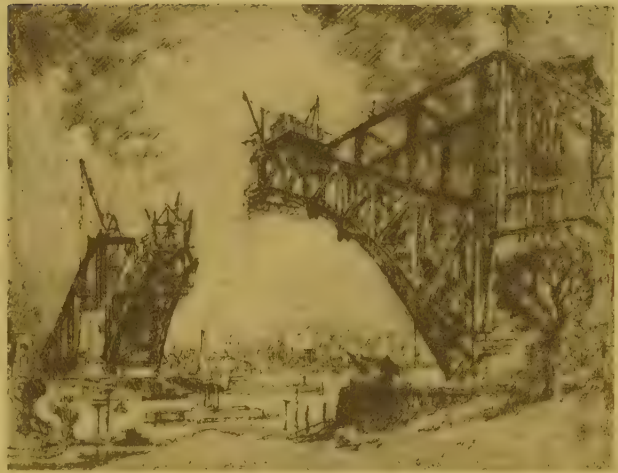
Etching, 1915

Size: height, $8\frac{3}{8}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



671. NEW YORK, *From Brooklyn*

Etching, 1915

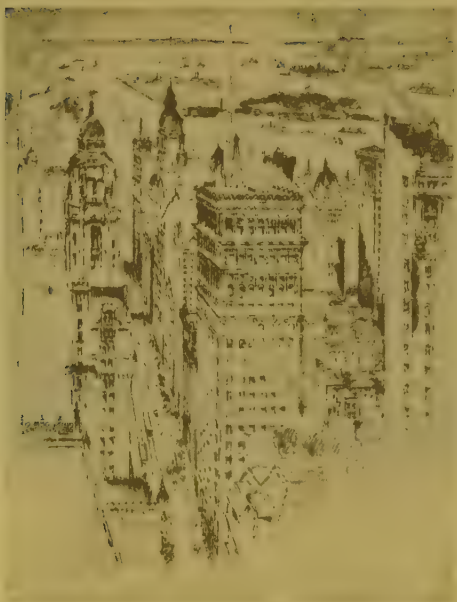
Size: height, $7\frac{3}{8}$; width, $11\frac{3}{4}$ inches

Plate exists

Edition: probably eighty proofs

L. C.





672. THE GOLDEN CORNICE, NO. II

Etching, 1915

Size: height, $10\frac{7}{8}$; width, $8\frac{1}{2}$ inches

Plate exists

Edition: probably seventy-five proofs

673. UP TO THE WOOLWORTH

Etching, 1915

Size: height, $11\frac{7}{8}$; width, $7\frac{3}{4}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



674. SUNSET, *From Williamsburg Bridge*

Etching, 1915

Size: height, $8\frac{1}{2}$; width, 11 inches

Plate exists

Edition: probably one hundred proofs

L. C.



675. THE WOOLWORTH BUILDING

Etching, 1915 Size: height, $11\frac{3}{4}$; width, $7\frac{3}{8}$ inches *Plate exists*
Edition: probably one hundred proofs L. C.



676. THE FERRY HOUSE. *The Cortlandt Street Ferry from the Jersey City Side*

Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably seventy-five proofs

L. C.

They are all gone, the real old ones, or disused. Mayor McClellan built the new ones, and how dignified they are, and as he said, he tied up New York artistically for fifty years and will make the authorities carry out his plans for making the City beautiful, and New York, since his time, has become more beautiful than all other Cities have dreamed of ever becoming. How the ferry takes me back to my early days when, with a pile of prints or drawings under my arm I came over from Philadelphia

early in the morning to show them to Keppel's, or the Century, or Harper's. But when in the old days I came, Babbitt's Soap Works was the highest building in New York, and Colgate's Soap Factory the most picturesque in Jersey City. How have the mighty risen, the new New York has come, come in my life time. I have seen it come, loved it, and drawn it, and I shall go on drawing it till the end, it is mine, it was made for me.

J. P.

677. NEW YORK, *From New Jersey*

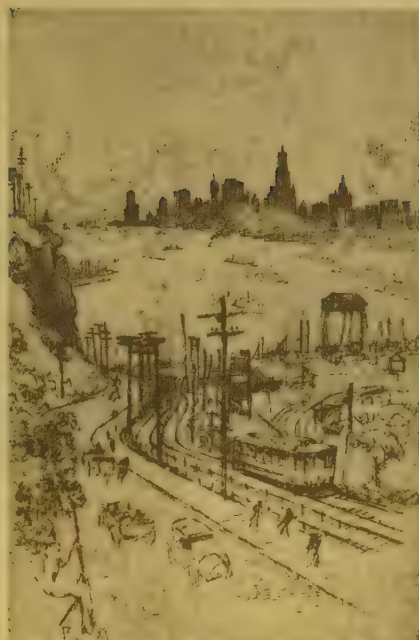
Etching, 1915

Size: height, $11\frac{3}{4}$; width, $7\frac{3}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



678. ST. PAUL'S, *New York*

Etching, 1915

Size: height, 11; width, $8\frac{1}{2}$ inches

Plate exists

Edition: probably one hundred proofs

L. C.



679. THE CITY IN 1915

Etching, 1915

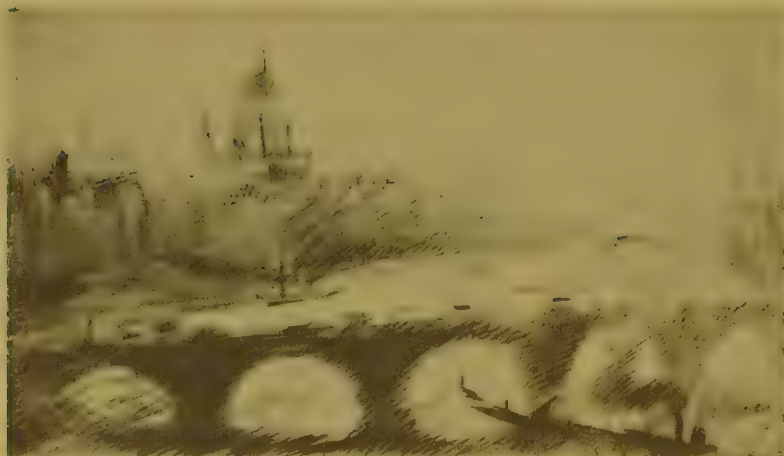
Size: height, $8\frac{3}{8}$; width, $10\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.





680. ST. PAUL'S

Roulette

Size: height, 4; width, $6\frac{7}{8}$ inches

Numbers 680 to 690 inclusive were executed between the years 1915 and 1918 as examples in demonstrating the technique of etching, etc. Those originals published as illustrations in *Etchers and Etching* by Mr. Pennell are so noted.

Illustration number 34 in *Etchers and Etching*, published in 1920.



681. ST. PAUL'S IN WAR TIME

The Search Lights

Sand paper mezzotint

Size: height, 5; width, $5\frac{7}{8}$ inches

Illustration number 35 in *Etchers and Etching*, published in 1920.

Plate exists



682. THE SHOT TOWER AND THE BRIDGE

Mezzotint

Size: height, 4; width, $6\frac{7}{8}$ inches

Illustration number 38 in *Etchers and Etching*, published in 1920.

Plate exists

683. LONDON, *From My Window*

Drypoint

Size: height, 4; width, $6\frac{7}{8}$ inches

Illustration number 33 in *Etchers and Etching*, published in 1920.

Plate exists

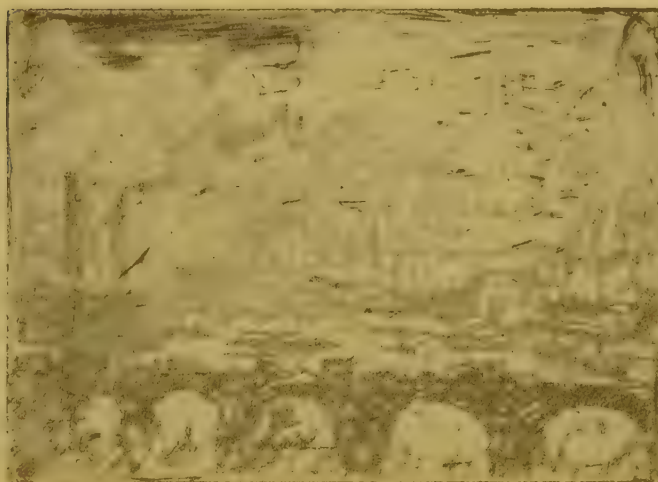


684. LONDON, *Out of My Window*

Soft ground

Size: height, 5; width, 7 inches

Plate destroyed



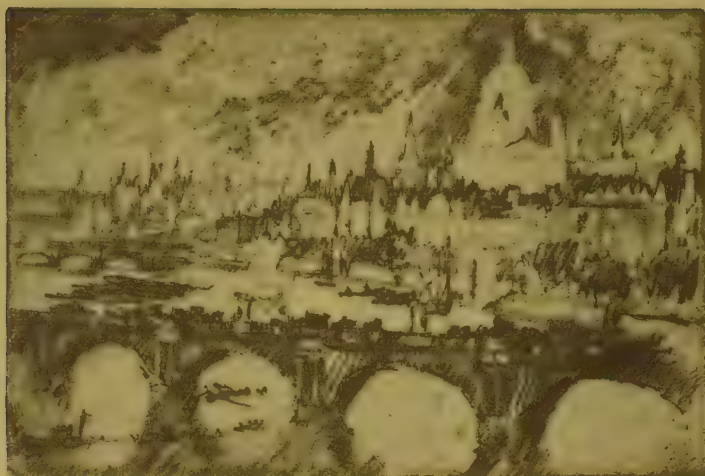
685. WATERLOO BRIDGE

Roulette

Size: height, 4; width, $6\frac{7}{8}$ inches

Plate destroyed





686. WATERLOO BRIDGE

Soft ground

Size: height, 6; width, $8\frac{7}{8}$ inches

Plate destroyed



687. SONG OF THE
SEARCH LIGHTS

London in War Time

Resin aquatint

Size: height, 4; width, $6\frac{7}{8}$ inches

Illustration number 36 in *Etchers and Etching*, published in 1920.

Plate exists



688. BELGIAN CRANE

Soft ground

Size: height, 5; width, $6\frac{7}{8}$ inches

Plate destroyed

689. THE SHOT TOWER

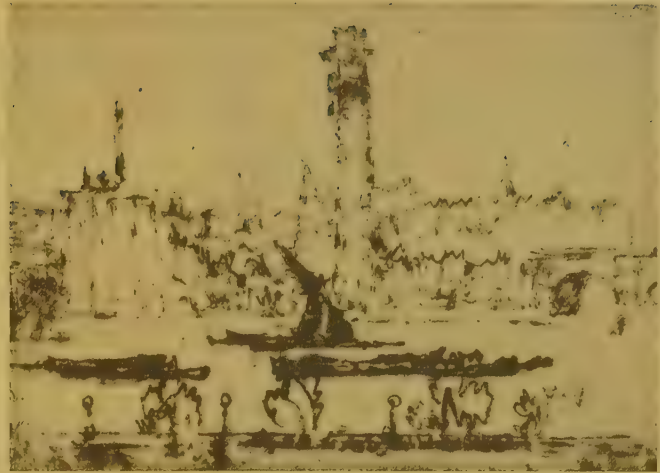
From Embankment

Soft ground

Size: height, 5; width, $6\frac{7}{8}$ inches

Plate destroyed

L. C.



690. THE SHOT TOWER

London in War Time

Aquatint, dust ground

Size: height, 4; width, $6\frac{7}{8}$ inches

Illustration number 37 in *Etchers and Etching*, published in 1920.

Plate exists



691. PENNSYLVANIA RAILROAD BRIDGE

Etching, 1919

Size: height, 10; width, 12 inches

Plate destroyed

Edition: probably fifteen proofs

L. C.

Note: A number of the plates listed in the following railroad series were etched or started in 1918; the entire group were published and first exhibited in 1919.





692. THE APPROACH TO THE GRAND CENTRAL, *New York*

Etching, 1919

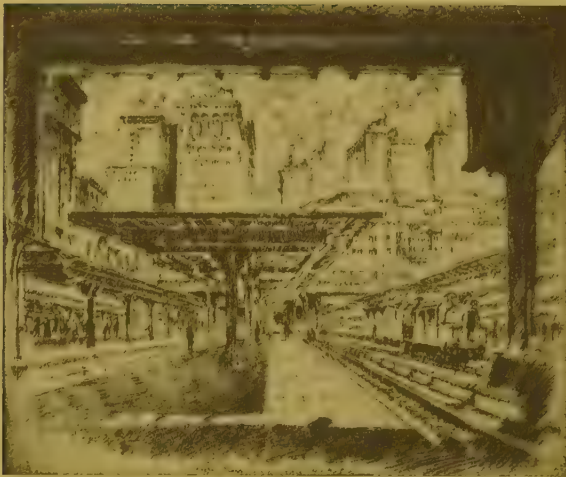
Size: height, 12; width, 10 inches

Plate exists

Edition: probably seventy-five proofs

L. C.

Superb is the swing of the bridge leading to the station—but it is supremely useful. And as William Morris said, everything that is useful should be beautiful, many things in America are even if they grow out of dung heaps, I believe much of the beauty and use of the past grew up in the same way.



693. THE TRACKS, *Grand Central, New York*

Etching, 1919

Size: height, 10; width, 12 inches

Plate exists

Edition: probably forty proofs

L. C.

Track beside track, you cannot see the width of them—you cannot understand the mystery of them—but there they are and they all work, and above them framed in by the sheds over all the sky high hotels.

J. P.



694. CONCOURSE, *Grand Central, New York*

Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably sixty proofs

L. C.

The finest hall in the modern world. The meeting place of all America, here the nation gathers not to pray but to get information. Yet it is a temple, the Temple of Travel, and when the shouter entones: Train leaving at eleven forty-five for Albany, Schenectady, Utikay, Skeneateles, Rome, Cayugay, Aathens, Syracuse, Canadaraque, Rawchester—on track 39—all a-boa-rd—it all fades away and I am again in Turkey—till some one knocks me back into New York and never begs pardon and the stars begin to twinkle in the roof and the little men to run back and forth across the window panes.

J. P.

695. THE CLOCK, *Grand Central, New York*

Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably sixty proofs

L. C.

People ask me why I go to the Belmont. I go to get things like this out of the window, and from every room on every side I get subjects just as inspiring. No other station in the world is so magnificently decorated, composed so well, or poses so well from a window, or is so well worth doing.

J. P.



696. THE TERMINAL, *Weehawken*

Etching, 1919

Size: height, 10; width, 12 inches

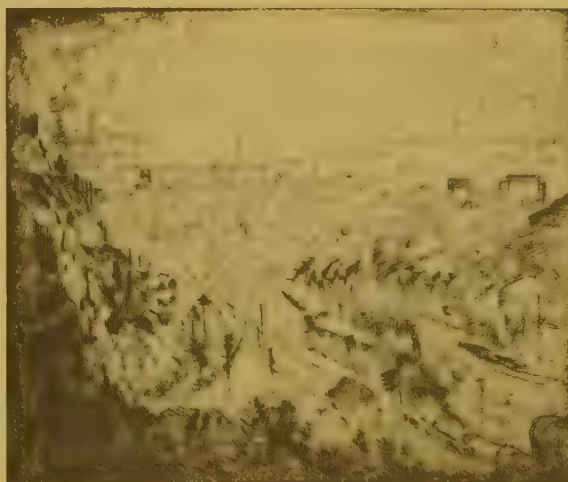
Plate destroyed

Edition: probably forty proofs

L. C.

There is no such beautiful arrangement of lines in the world. The fan of fans spread out to reveal the great New York. What would Hiroshige have made of it—I do not know—but I know I have done it, and this is not the first time—for I saw it and etched it years ago in a different way—and hope to do it again—for if I have lost Europe I have gained America, and this is my country. I was only a foreigner over there.

J. P.



697. THE WAITING ROOM
Grand Central, New York

Etching, 1919

Size: height, 11 3/4; width, 10 inches

Plate destroyed

Edition: probably forty proofs

"What a mistake you make in doing these big buildings," was the comment of the Editor when I offered him these prints. He did not even ask to see them. How the Editor hates character and loves imitation—great is the American Editor, but he is among the greatest fools we have spawned—most of him. And despite his taste I know I am right in etching the greatest triumphs of modern American art, and shall go on doing it.

J. P.





698. CARRIAGE APPROACH TO PENNSYLVANIA STATION, *New York*

Etching, 1919

Size: height, 11 3/4; width, 7 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

Not to a palace or a pantheon does this lead, but to the porters, the Red Caps of the Pennsylvania, when there are any about, waiting to take you to the ticket office, but it is a masterpiece.
J. P.



699. PENNSYLVANIA STATION, *New York*

Etching, 1919

Size: height, 10; width, 12 inches

Plate exists

Edition: probably twenty proofs

L. C.



700. WITHIN THE FERRY
Corlandt Street, New York

Etching, 1919

Size: height, 12; width, 10 inches

Plate exists

Edition: probably forty proofs

L. C.

Mystery of the Ferry House, mystery of the ships and the boats ever changing, ever shifting mystery of life, and action, the mystery of America.
J. P.

701. THE ARCADE, *Pennsylvania Station*
New York

Etching, 1919

Size: height, 11 $\frac{3}{4}$; width, 7 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

Dignified beyond words, to look at, horrible beyond words to have to climb up or shuffle down. These stairs but a worthy shrine to Cassatt, who if he cannot say as Wren says in St. Paul's, *Circumspici* can say of the station, I caused it to be built. I conquered New York.
J. P.



702. RAIL SCAPE

Soft ground, 1919

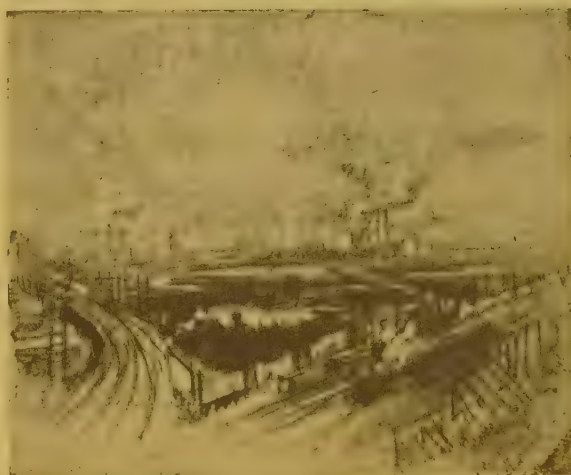
Size: height, 10; width, 12 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

All the way from Newark to New York it stretches, once it was lovely and lonely—now it is picturesque and fruitful for the business man and the advertising man—the curse of the country has seized it and ruined it—and the people who would stand such vandalism are cowards and savages, yet they prate of art. J. P.



703. THE HALL OF IRON
Pennsylvania Station, New York

Etching, 1919

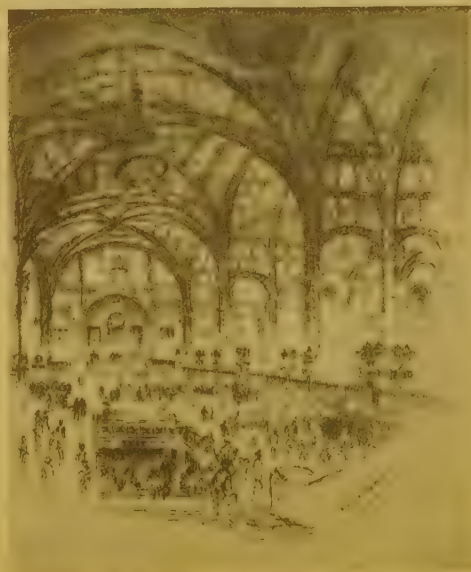
Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

Marvelous the construction, mighty the spaciousness, and in the mystery of all this might, this embodiment of engineering skill and architectural design, the right carrying on of tradition, the poor mortal grabbing his grips, and hustling his family, overlooks or cannot find the right mouse hole that takes him to his train.
J. P.





704. THE MARBLE HALL
Pennsylvania Station, New York

Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

"Wares der train go frum?" he asks and as he stops bewildered at the portal, never a "please" never a "thank you" when I sometimes tell him. We have no time to be polite any more, we are not even taught to be. But overpowered by the marble and the murals he overlooks the door which leads to the Hall of Iron.

J. P.



705. STEAM AND POWER
Pennsylvania Station, Philadelphia

Etching, 1919

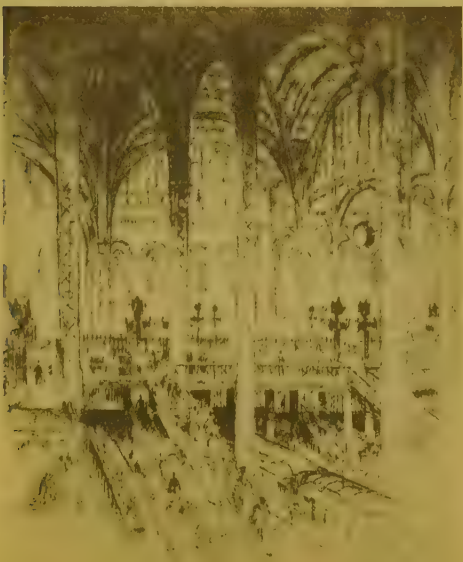
Size: height, 10; width, 12 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

Half the station is steam and half power, or rather it all is, but the effect is now superb, when steam is banished from the railroads and smoke from the factories, the few artists in the country will leave the land—but what will that matter to the people—the people who have made the country a dry dreary desert. J. P.



706. DOWN TO THE TRAINS
Pennsylvania Station, New York

Etching, 1919

Size: height, 11 3/4; width, 9 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

The great lady chapel with its soaring roof naked and unadorned save with the majesty of line—and that is decoration—decoration of use made beautiful. But no one ever looks at it. But it is there.

J. P.

707. THE TICKET OFFICE
Pennsylvania Station, New York

Etching, 1919

Size: height, 11 $\frac{3}{4}$; width, 9 inches

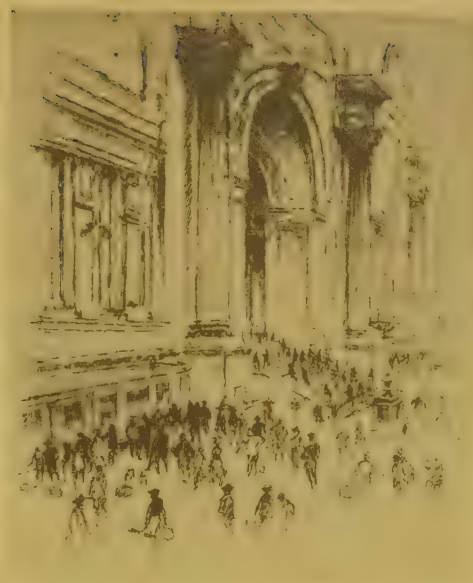
Plate destroyed

Edition: probably fifty proofs

L. C.

The dignity of usefulness.

J. P.



708. ROUND HOUSE, *Pennsylvania Railroad*

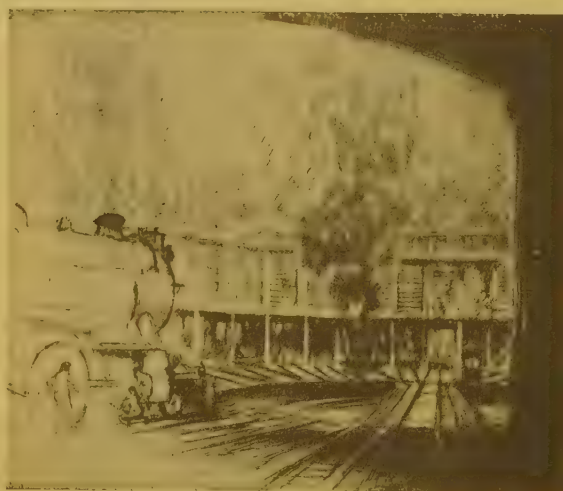
Etching, 1919

Size: height, 10; width, 12 inches

Plate exists

Edition: probably forty proofs

L. C.



709. FROM THE STATION TO THE HOTEL
Pennsylvania Station, New York

Etching, 1919

Size: height, 11 $\frac{3}{4}$; width, 8 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

This is the way it should be and is in New York, the stations and the hotels in the heart of the city. But in some other cities the station is at one end of the town and the hotels at the other. That is good for the taxis, but bad for the travellers.

J. P.





710. THE TRAIN SHED, *Philadelphia*

Etching, 1919

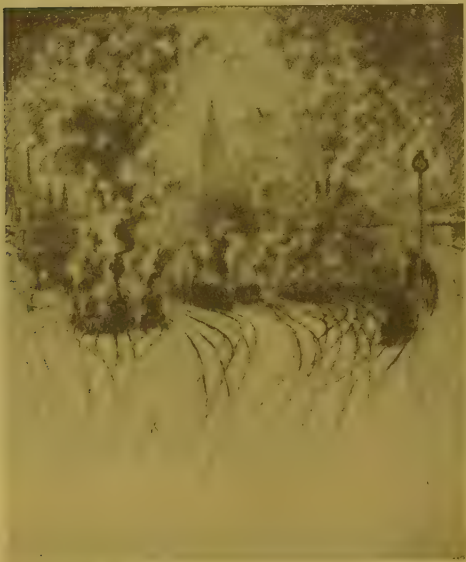
Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

Arch upon arch and tower upon tower it piles up as fine as anything abroad, and as I drew the only fool cop I ever met said, "Now, youse get out, or I'll lock yer up—" I went a few feet—instead of for him rather than be hauled before my friend the Judge—how Philadelphia would have doted over it. In New York the Police know me and say "Well, Cap, what's we going to do this mawnin'."

J. P.



711. THE LAIR OF THE LOCOS

Philadelphia

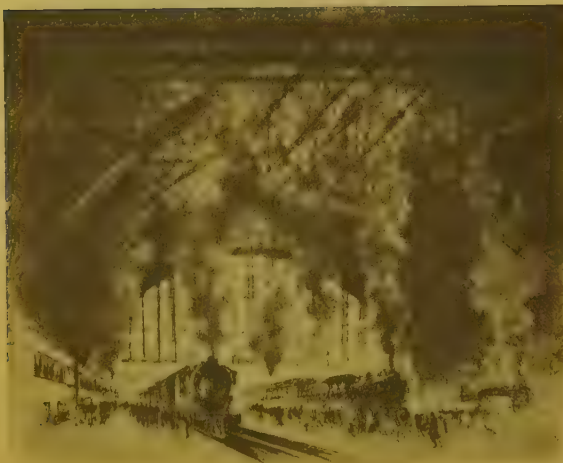
Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



712. THE TRAINS THAT COME, AND THE TRAINS THAT GO

Pennsylvania Railroad, Philadelphia

Etching, 1919 Size: height, 10; width, 11 3/4 inches

Plate exists. Edition: probably seventy-five proofs. L. C.

Philadelphians do not know that they have the most pictorial train shed in the world, a shed which amazes Europeans, but then what do Philadelphians know? Each other, Spruce Street and their ancestors. But there it is and when it is on a spring or fall day filled with the trains that come and that go and the smoke and steam that comes from them it is amazing, so amazing, that no Philadelphian has ever seen it, or drawn it, or etched it, or painted it, but now I have shown it to them, they will all be doing it.

J. P.

713. PENNSYLVANIA RAILROAD STATION

Philadelphia

Etching, 1919

Size: height, 11¾; width, 8 inches

Plate destroyed

Edition: probably fifty proofs

Philadelphians go abroad to see things not so picturesque as this, but New Yorkers have been educated, by Prof. Van Dyke and myself, to say that New York is fine, and they do say it now, but most of them do not see it. This is only one aspect of Philadelphia, there are others, our perfect Colonial Architecture, but Philadelphians know nothing of that and are not worthy to have it. Philadelphia is a national monument and should be taken over by the Government before it is gone.

J. P.



714. FROM THE CAPITOL TO THE STATION, *Washington*

Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

The vista is just as fine as from the Station to the Capitol, and yet completely different.

J. P.



715. WAITING ROOM

Union Station, Washington

Etching, 1919

Size: height, 10; width, 12 inches

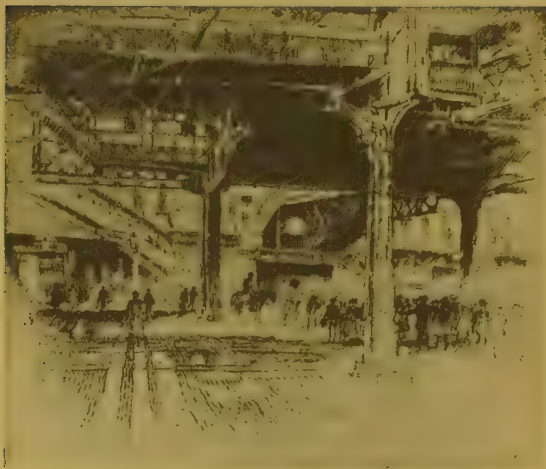
Plate destroyed

Edition: probably fifty proofs

The Romans built better than they knew, and for people they did not know, and their baths have been a quarry for their successors and an inspiration to us—but this station is fine, and as the Station Master said to me, "I am proud of it."

J. P.





716. BACK FROM ATLANTIC CITY

Pennsylvania Station, Philadelphia

Etching, 1919

Size: height, $9\frac{7}{8}$; width, $11\frac{3}{4}$ inches *Plate destroyed*

Edition: probably fifty proofs

L. C.

Down they go on Saturday and back they come on Monday, and they pass right through Old Philadelphia, but they don't know it exists. They don't know that anything exists at Atlantic City save the hotel. It is the correct thing to go to because they will get their name in the paper as having been there and get their names in Peggy Shippen's Column. As they come back the policeman says at Spruce Street, "How them girls hustle." J. P.
P.S.: Peggy Shippen records all the news of Philadelphia, that is, all the news Philadelphians read.



717. FROM THE STATION TO THE CAPITOL, Washington

Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

The city of magnificent distance—of vistas—the only city in America where they have been used pictorially. But you must not look at details by the way. Pennsylvania Avenue, for instance. An hour before I commenced this plate, the Armistice was signed, but the plain clothes man came along and said, "You can't draw in these times in Washington." "What," said I, "Don't you know, can't you hear the boys yelling Peace." He went away, but there is no peace yet. J. P.



718. THE COMMUTERS

Pennsylvania Station, Philadelphia

Etching, 1919

Size: height, 10; width, $11\frac{3}{4}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.

Herded before the closed gates they squirm and struggle or stand subdued, though the train is in. And they spit till you can't put your bag down. But over all the smoke curls and swirls and the sun in the late afternoon streams in and turns the station to glory, transfigures even the Commuters. J. P.

719. THE FAÇADE,
Union Station, Washington

Etching, 1919

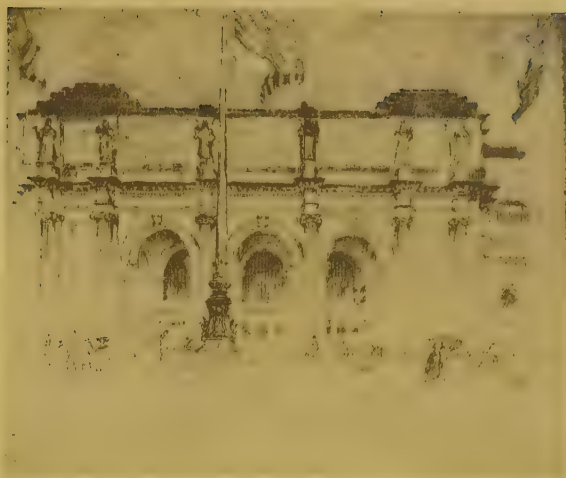
Size: height, 10; width, 12 inches

Plate destroyed

Edition: probably fifty proofs

Stately it stands in its great plaza, and if the city only used bigger flags on the big poles it would be more beautiful when they are flown, but it is very fine.

J. P.



720. FLAGS FLYING
Union Station, Washington

Etching, 1919

Size: height, 12; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

L. C.



721. ART AND INDUSTRY, *Chicago*

Etching, 1919

Size: height, 10; width, 11 $\frac{3}{4}$ inches *Plate destroyed*

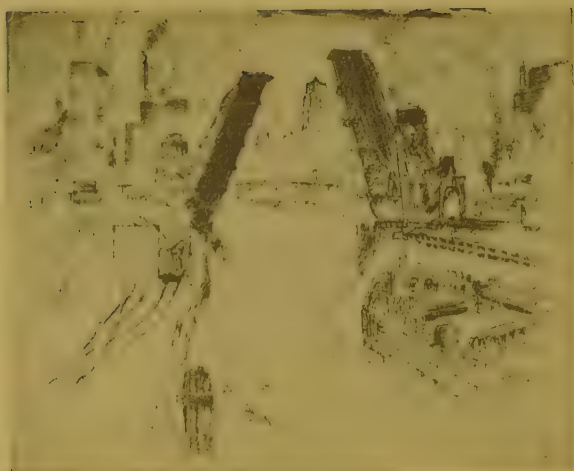
Edition: probably fifty proofs

L. C.

In Chicago they are not afraid to do things—when at last they do them. And what could be more appropriate than this union of Art and Industry. I don't know that the people of Chicago think so—and I do know that they are trying to get rid of the Illinois Central tracks. But from the great terminal at one end of the lake front to the other there is a wonderful series of subjects, and this view from the Waiting Room of the Illinois Station is the most wonderful of all—yet it is only used as a sun parlor by people who never take the trains.

J. P.





722. FREIGHT STATION, *Chicago*

Etching, 1919

Size: height, 10; width, 12 inches

Plate destroyed

Edition: probably fifty proofs



723. THE CLEVELAND BRIDGES

Etching, 1919

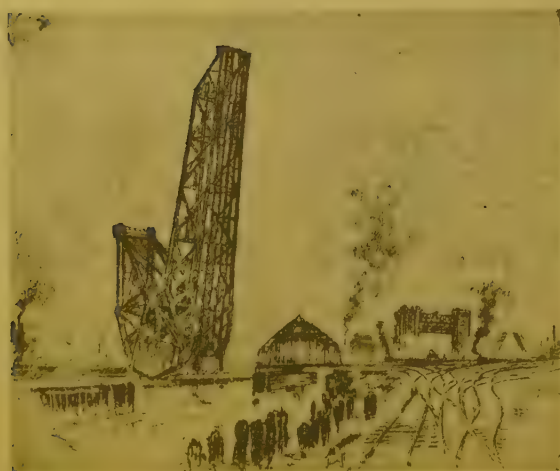
Size: height, 11 $\frac{3}{4}$; width, 10 inches

Plate destroyed

Edition: probably fifty proofs

There is talk of uplift, but what uplift is equal to these unless it is the Ore Monsters or the Coal Wharves in the same City. Here is not only the might and power of modernity, but a wonderful composition made by accident, one of the rare times when nature is right.

J. P.



724. BRIDGE LAND, *Chicago*

Etching, 1919

Size: height, 10; width, 11 $\frac{3}{4}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.

"Providence is very good to me sometimes," as Whistler used to say. But what could have been more appropriate than when I went the last time to Chicago, the Engineers should have put up—and left up—for me, this noble example of their art. J. P.

725. THE EADS BRIDGE, *St. Louis*

Etching, 1919

Size: height, 10; width, 11 $\frac{3}{4}$ inches

Plate destroyed

Edition: probably fifty proofs

L. C.

The greatest bridge of its time—now there are three more of them, and this is thought old fashioned, but it was built by a man who cared for line and he made one of the most beautiful bridges of modern times.

J. P.



726. THE RIVERSIDE STATION, *Pittsburgh*

Etching, 1919

Size: height, 12; width, 10 inches

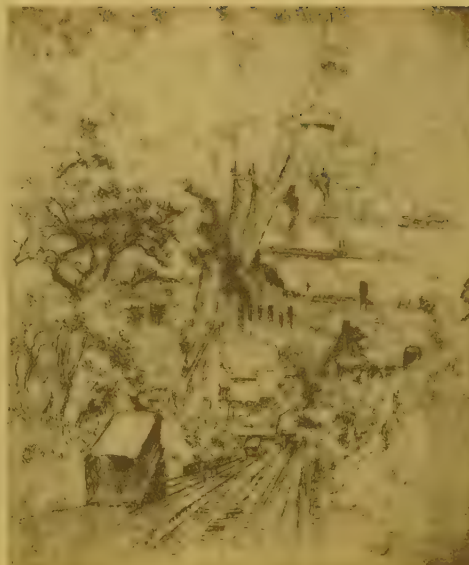
Plate destroyed

Edition: probably fifty proofs

L. C.

By road and rail and river traffic of the city is carried and as of old at dawn and the town comes out of the mist as the Alps come forth. One is as fine as the other.

J. P.



727. THE CITY BRIDGE, *St. Louis*

Etching, 1919

Size: height, 10; width, 11 $\frac{3}{4}$ inches

Plate destroyed

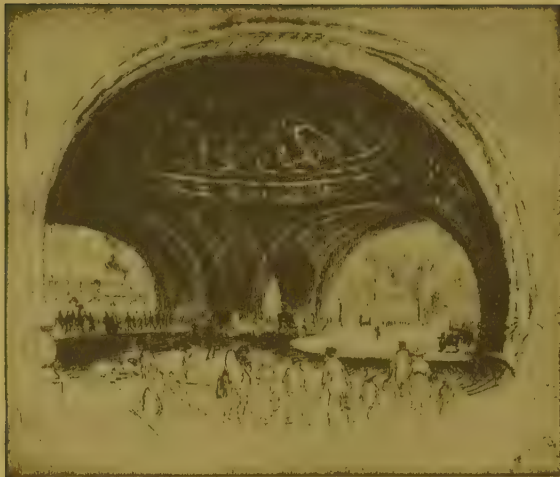
Edition: probably fifty proofs

L. C.

Nothing like so fine as the Eads Bridge is this huge structure, yet mostly unused, which sprawls across the county, but from it there are most fascinating views up and down the fascinating river—the greatest river of our land—unused, deserted, a national scandal.

J. P.





728. THE PORTICO, *Pittsburgh*

Etching, 1919

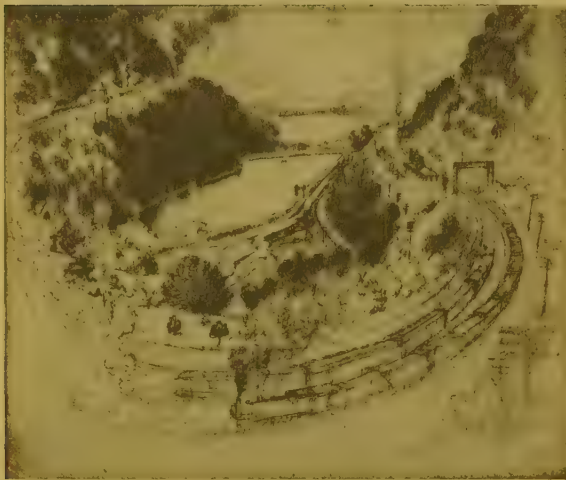
Size: height, 10; width, 11 3/4 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

The man who built this, and the Pennsylvania Railroad which let him do so, had a stroke of genius, it is the finest railroad approach in the world.
J. P.



729. THE HORSESHOE CURVE

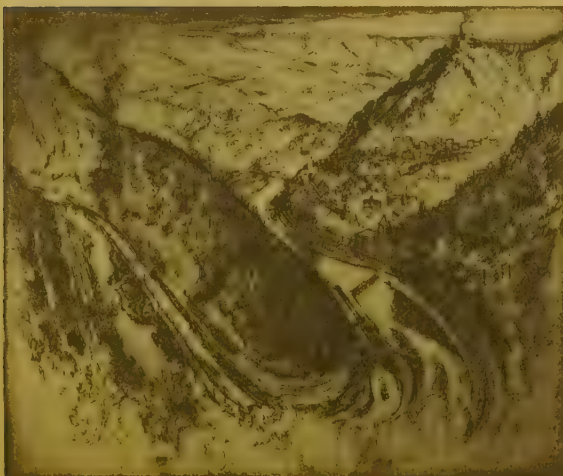
Pennsylvania Railroad

Etching, 1919 Size: height, 10; width, 11 3/4 inches

Plate destroyed Edition: probably fifty proofs L. C.

"When do we get to the Horseshoe Curve?" said the poker player. "Passed it half an hour ago," said the conductor, and so they pulled up their blind for a moment, and so did the honeymooners, and the old gent looked up from his paper, and everybody looked out save the newest of Americans who neither knew English nor the Curve, but they all pulled down their blinds and went on seeing America first through the papers—the sailor pulled down mine and I asked him as I shoved it up if he was afraid of getting his nose tanned. We hate scenery.

J. P.



730. MAUCH CHUNK

Etching, 1919

Size: height, 10; width, 11 3/4 inches *Plate destroyed*

Edition: probably fifty proofs

L. C.

Once this place was popular, once people cared for America, and things American, now they care for the things and the places they are told to care for, and they herd together where they are told to go. Yet though the hotels are deserted the river still makes the railroad line curl, and the switchback still runs, and this panorama of work and beauty is now accessible by trolley, yet it is deserted, save by the people, who would be seen where they go. And Mauch Chunk is the entrance to the most wonderful arrangement of the Wonder of Work in the World.
J. P.

731. FALLS STATION, *Niagara*

Etching, 1919

Size: height, 10; width, 11¾ inches

Plate destroyed

Edition: probably fifty proofs

L. C.

Falls Station, stop twenty minutes to see the Falls, and some people get out, yet this view of Niagara is the finest by far—and the railroads are doing their duty by stopping at the station to let the people see it.

J. P.



732. THE VIADUCT

D., L. & W. at Nicholson, Pa.

Etching, 1919

Size: height, 10; width, 11¾ inches

Plate exists

Edition: probably fifty proofs

Splendidly it spans the valley undisturbed, the main street unspoiled, the rest deserted, the village rests quietly, now the work is finished. No one but the motorists—for it is on a main high road—know this—but then—why should they. It is not starred in the guide book. And the motorist can see the Viaduct without stopping.

J. P.



733. THE LACKAWANNA VIADUCT

Etching, 1919

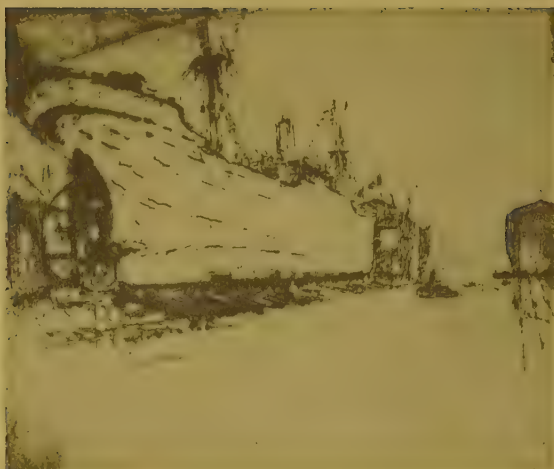
Size: height, 10; width, 11¾ inches

Plate destroyed

Edition: probably thirty proofs

L. C.





734. ON THE WAYS

Etching, 1919

Size: height, 10; width, 12 inches

Plate destroyed

Edition: probably twenty proofs

L. C.



735. THE SIDEWISE LAUNCH

Etching, 1919

Size: height, 10; width, 12 inches

Plate destroyed

Edition: probably twenty proofs

L. C.



736. THE CASTLE STATE IN
SCHUYLKILL

Etching, 1919

Size: height, 10; width, 12 inches

Private plate

737. THE STATE IN SCHUYLKILL

Etching, 1919

Size: height, 10; width, 12 inches

Private plate



738. THE SEAL POOL, *Fairmount Park*

Etching, 1920

Size: height, 8; width, 10 inches

Plate exists

Edition: probably fifty proofs

L. C.



739. CLASSIC FAIRMOUNT

Etching, 1920

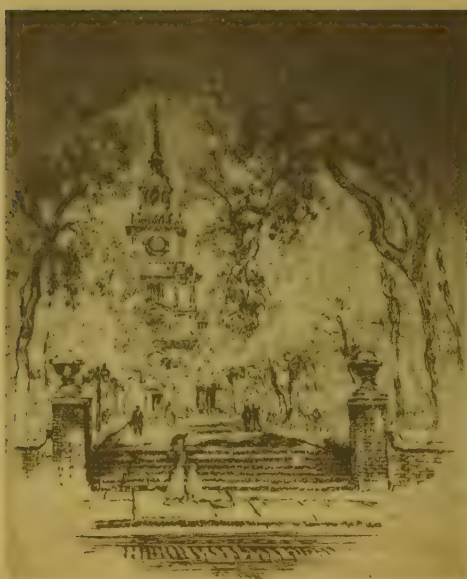
Size: height, 8; width, 10 inches

Plate exists

Edition: probably fifty proofs

L. C.





740. THE SQUARE, *Independence Square*
Philadelphia

Etching, 1920

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



741. STOCK EXCHANGE, *Philadelphia*

Etching, 1920

Size: height, $9\frac{1}{2}$; width, $7\frac{3}{4}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



742. PENNSYLVANIA HOSPITAL
Philadelphia

Etching, 1920

Size: height, $7\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.

743. BROAD STREET, *Philadelphia*

Etching, 1920

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



744. GIRARD TRUST BUILDING, NO. I
Philadelphia

Etching, 1920

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs



745. GIRARD TRUST BUILDING, NO. II
Philadelphia

Etching, 1920

Size: height, 8; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





746. FOURTH STREET, MEETING HOUSE
Philadelphia

Etching, 1920

Size: height, 8; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



747. THE CAVERN, *Philadelphia*

Etching, 1920

Size: height, 10; width, $5\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



748. SECOND STREET MARKET, *Philadelphia*

Etching, 1920

Size: height, $7\frac{7}{8}$; width, $9\frac{3}{4}$ inches

Plate exists

Edition: probably fifty proofs

L. C.

749. SECOND AND PINE STREETS

Philadelphia

Etching, 1920

Size: height, 8; width, 9 $\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



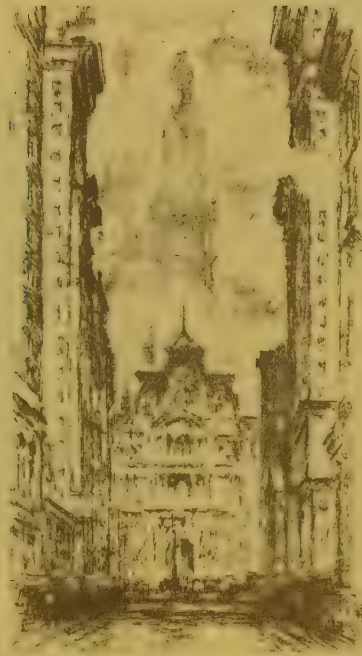
750. CITY HALL, *Philadelphia*

Etching, 1920

Size: height, 5 $\frac{1}{2}$; width, 3 inches

Plate exists

Edition: probably fifty proofs



751. PHILADELPHIA, *From Belmont*

Etching, 1920

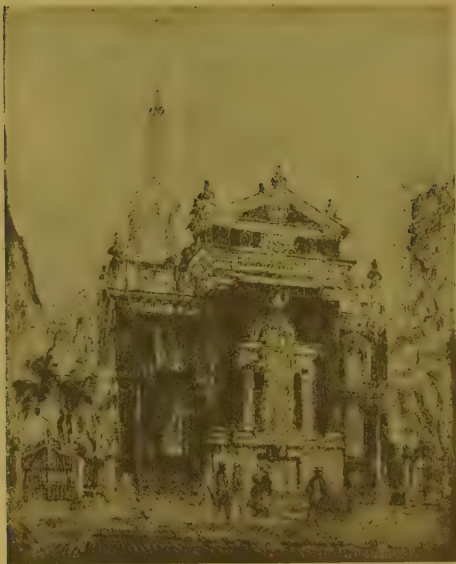
Size: height, 8; width, 9 $\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





752. CHRIST CHURCH, *Philadelphia*

Etching, 1920

Size: height, $9\frac{1}{2}$; width, $7\frac{3}{4}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



753. THE WATER WORKS, *Philadelphia*

Etching, 1920

Size: height, $7\frac{7}{8}$; width, $9\frac{3}{4}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



754. THE SPIRE, *St. Peter's, Philadelphia*

Etching, 1920

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.

755. ST. PETER'S, *From Pine Street, Philadelphia*

Etching, 1920

Size: height, $9\frac{7}{8}$; width, 8 inches

Plate exists

Edition: probably fifty proofs

L. C.



756. OLD SWEDES CHURCH, *Philadelphia*

Etching, 1920

Size: height, 8; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



757. TWELFTH STREET MEETING HOUSE
Philadelphia

Etching, 1920

Size: height, $9\frac{3}{4}$; width, 8 inches

Plate exists

Edition: probably fifty proofs

L. C.





758. CURTIS BUILDING, *Philadelphia*

Etching, 1920

Size: height, $9\frac{7}{8}$; width, 8 inches

Plate exists

Edition: probably fifty proofs

L. C.



759. 13TH AND CHESTNUT STREETS
Philadelphia. The Good Mayor's Portrait

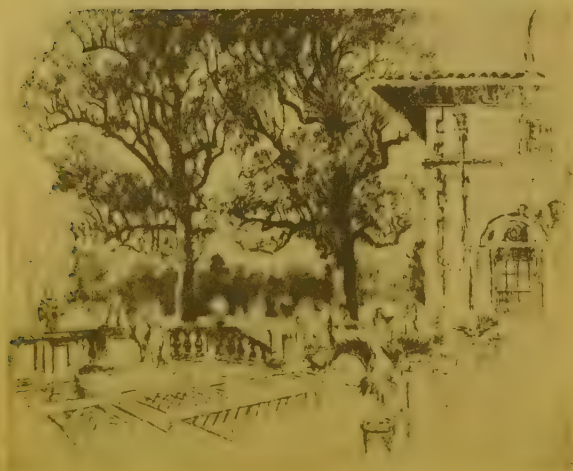
Etching, 1920

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



760. SOGNO MIO, NO. I

Etching, 1920

Size: height, 10; width, $11\frac{7}{8}$ inches

Private plate, etched for

John F. Braun, Esq., Merion, Pa.

761. SOGNO MIO, NO. II

Etching, 1920

Size: height, 10; width, 11 $\frac{7}{8}$ inches

Private plate, etched for
John F. Braun, Esq., Merion, Pa.



762. WILLIAM PENN'S GRAVE

At Jordan's

Etching, 1920

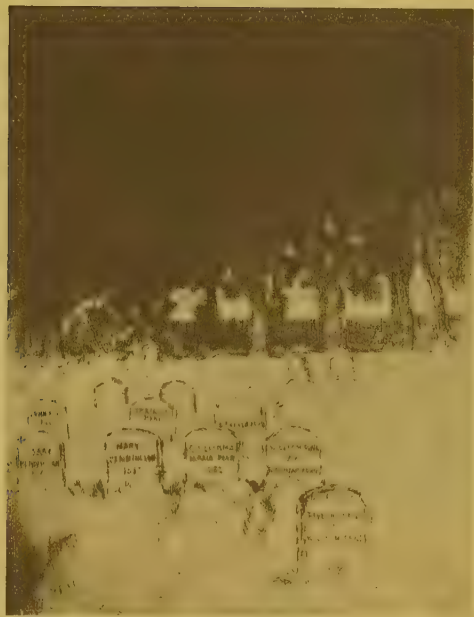
Size: height, 10 $\frac{1}{2}$; width, 8 inches

Plate exists

Edition: probably fifty proofs

L. C.

This plate was executed at an earlier date, but has always been associated with this late Philadelphia series.



763. PHILADELPHIA, *From Lemon Hill*

Etching, 1920

Size: height, 8; width, 9 $\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





764. BUILDING THE SKYSCRAPER

Philadelphia

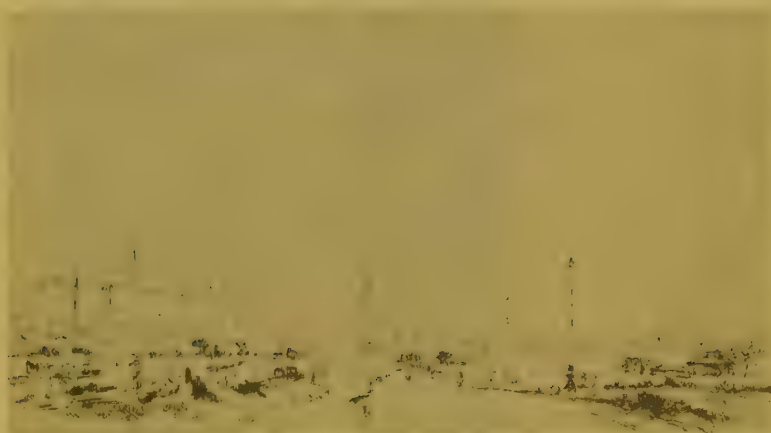
Etching, 1920

Size: height, $9\frac{7}{8}$; width, $5\frac{7}{8}$ inches

Plate exists

Edition: probably thirty proofs

L. C.



765. PHILADELPHIA

From League Island

Etching, 1920

Size: height, 6; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



766. SUBWAY EXCAVATIONS

Etching, 1920

Size: height, 11; width, 8 inches

Plate exists

Edition: probably thirty proofs

767. INDEPENDENCE SQUARE, *Philadelphia*

Etching, 1920

Size: height, $4\frac{7}{8}$; width, 4 inches

Plate exists

Edition: probably forty proofs

L. C.



768. POLO GROUNDS, *New York*

Etching, 1921

Size: height, 10; width, 7 inches

Plate destroyed

Edition: probably thirty proofs

L. C.



769. EXCAVATIONS

42nd Street and Park Avenue, New York

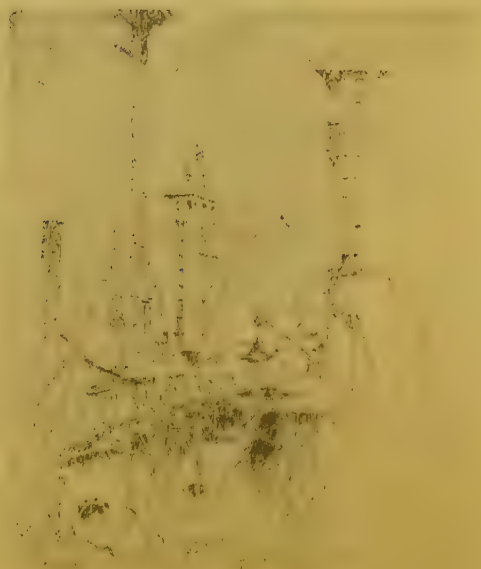
Etching, 1921

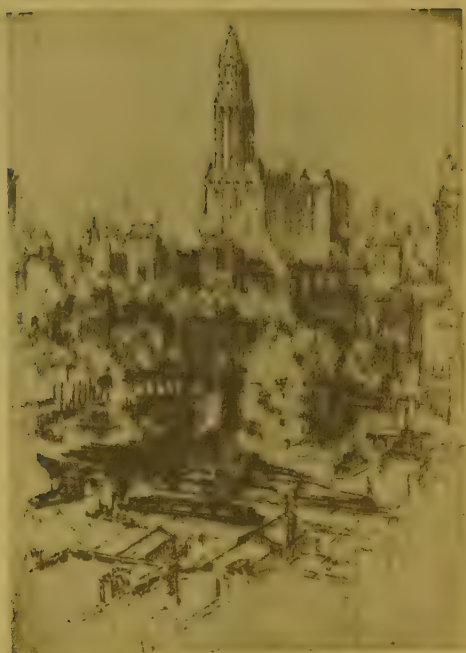
Size: height, 11; width, $8\frac{3}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





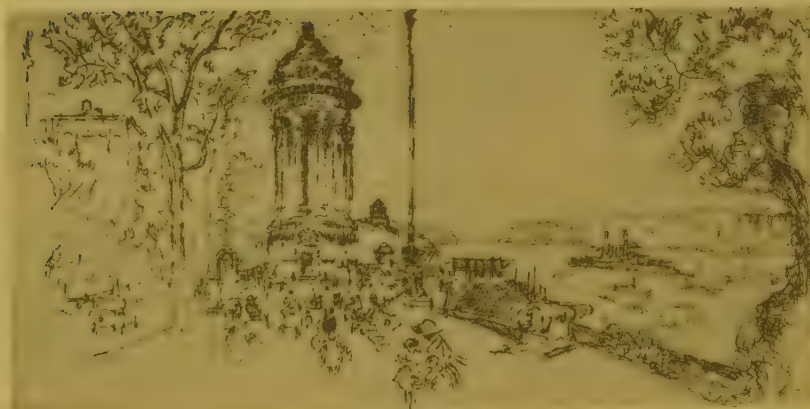
770. WARSHIP COMING IN

Etching, 1921

Size: height, $9\frac{7}{8}$; width, 7 inches

Plate exists

Edition: probably fifty proofs



771. SOLDIERS' AND SAILOR
MONUMENT

Riverside Drive, New York

Etching, 1921

Size: height, 5; width, 10 inches

Plate destroyed

Edition: probably fifty proofs



772. THE THREE TOWERS

Etching, 1921

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.

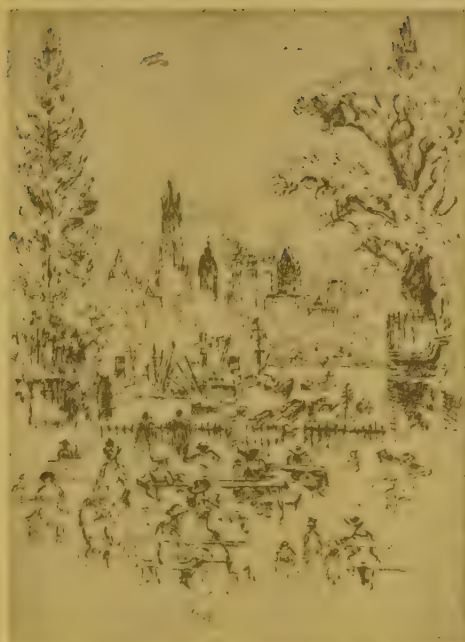
773. NEW YORK, *From the Little Garden,*
Brooklyn

Etching, 1921

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty proofs



774. THE STATUE, 1921

Etching, 1921

Size: height, 5; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



775. THE CUNARD BUILDING

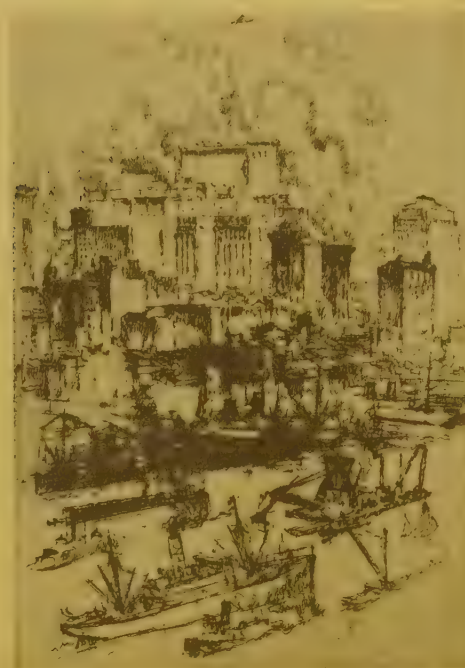
Etching, 1921

Size: height, 10; width, 7 inches

Plate exists

Edition: probably thirty proofs

L. C.





776. NOT NAPLES, BUT NEW YORK

Etching, 1921

Size: height, $9\frac{3}{4}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



777. NEW YORK, *From Ellis Island*

Etching, 1921

Size: height, 5; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



778. ARCHWAY, *Municipal Building*

Etching, 1921

Size: height, 10; width, 7 inches

Plate destroyed

Edition: probably fifty proofs

L. C.

779. THE STEAM SHOVEL

Etching, 1921

Size: height, 10; width, 7 inches

Plate exists

Edition: probably fifty proofs



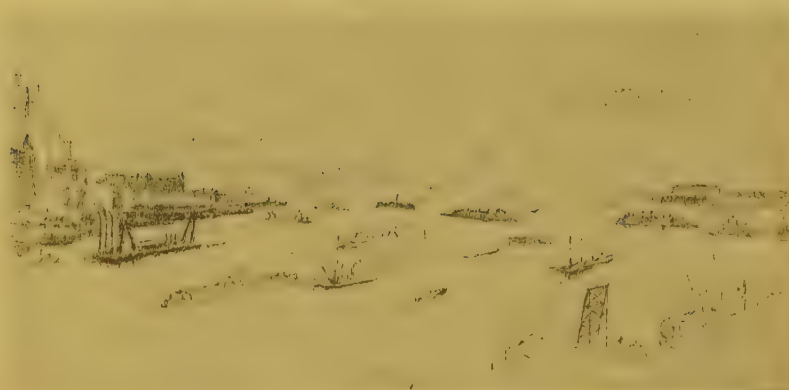
780. DOWN THE BAY

Etching, 1921

Size: height, 5; width, 9 $\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs



L. C.

781. THE NEW STOCK EXCHANGE

Etching, 1921

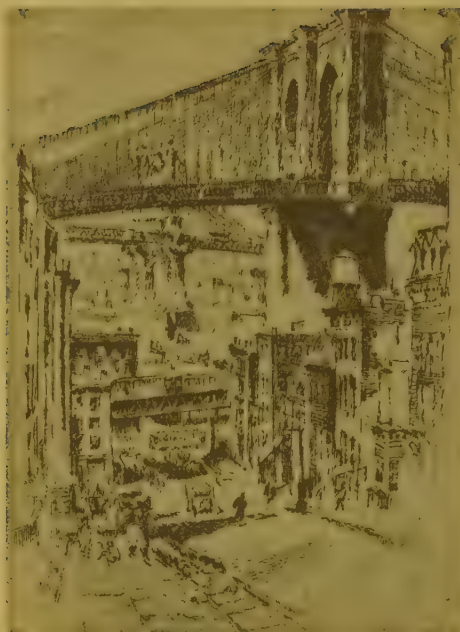
Size: height, 9 $\frac{7}{8}$; width, 6 $\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





782. THE BRIDGES, *From Brooklyn*

Etching, 1921

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.

See frontispiece, proof from the original plate.



783. THE BRIDGES, *From Beneath*

Etching, 1921

Size: height, 7; width, 10 inches

Plate exists

Edition: probably twenty proofs

L. C.



784. CHERRY HILL

Etching, 1921

Size: height, 10; width, 7 inches

Plate exists

Edition: probably fifty proofs

L. C.

785. THE WOOLWORTH, *Through the Arch*

Etching, 1921

Size: height, 9 $\frac{7}{8}$; width, 6 $\frac{7}{8}$ inches

Plate exists

Edition: probably two hundred proofs. One hundred and fifty of the edition were printed in Germany, these proofs were numbered from 1 to 150.

L. C.



786. THE LEVIATHAN

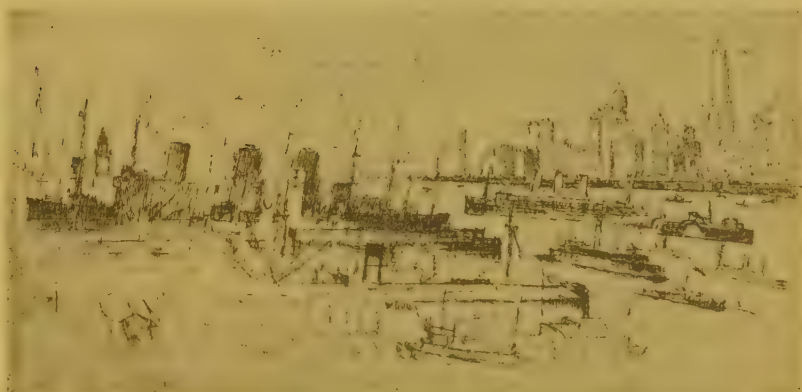
Etching, 1921

Size: height, 5; width, 10 inches

Plate exists

Edition: probably forty proofs

L. C.



787. THE "PLAZA," *From the Park*

Etching, 1921

Size: height, 10; width, 7 inches

Plate exists

Edition: probably fifty proofs





788. FROM THE LOWEST TO THE HIGHEST

Etching, 1921

Size: height, 10; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



789. THE ELEVATED

Etching, 1921

Size: height, $9\frac{7}{8}$; width, 7 inches

Plate exists

Edition: probably fifty proofs

L. C.



790. BROOKLYN BRIDGE AT NIGHT

Aquatint, 1922

Size: height, $7\frac{1}{2}$; width, $8\frac{7}{8}$ inches

Plate exists

Edition: probably sixty proofs

L. C.

791. THE WAY UP TO THE WOOLWORTH

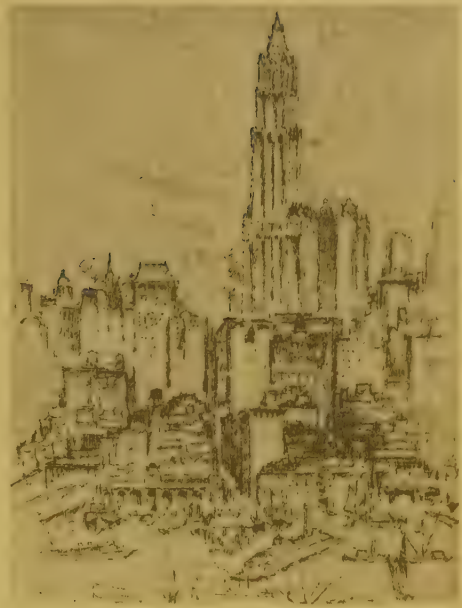
Etching, 1921

Size: height, 9 $\frac{7}{8}$; width, 7 inches

Plate destroyed

Edition: probably forty proofs

L. C.



792. TRINITY CHURCHYARD

Etching, 1921

Size: height, 9 $\frac{7}{8}$; width, 7 inches

Plate exists

Edition: probably fifty proofs

L. C.



793. THE BAY, *New York*

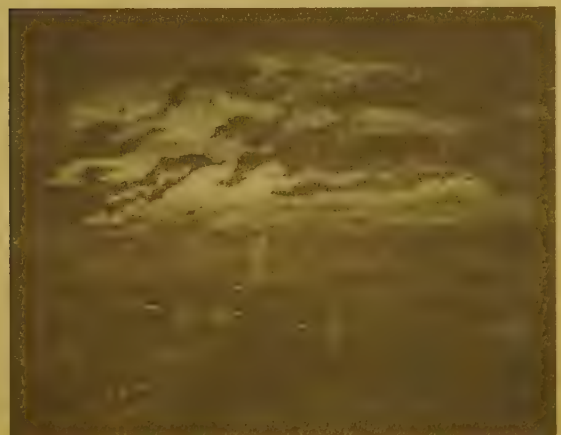
Aquatint, 1922

Size: height, 7 $\frac{1}{2}$; width, 8 $\frac{7}{8}$ inches

Plate exists

Edition: probably sixty proofs

L. C.





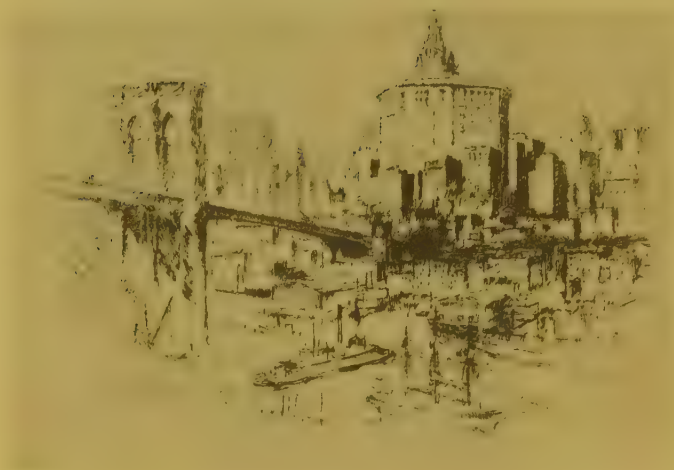
794. LIBERTY TOWER, *New York*

Etching, 1921

Size: height, $9\frac{7}{8}$; width, $4\frac{7}{8}$ inches

Plate exists

Edition: probably sixty proofs



795. MUNICIPAL BUILDING

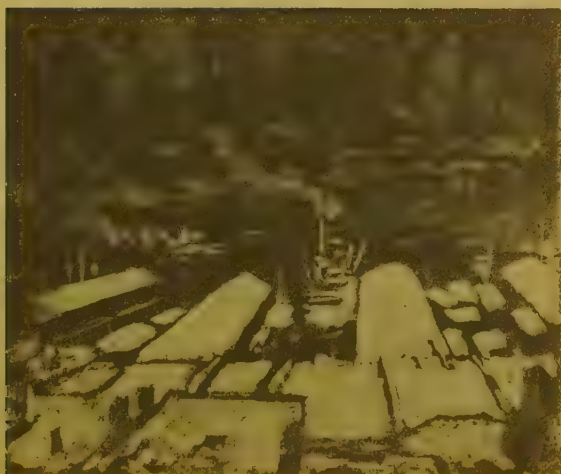
Etching, 1921

Size: height, 7; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably sixty proofs

L. C.



796. SNOW, *From Brooklyn Heights*

Aquatint, 1922

Size: height, $7\frac{1}{2}$; width, $8\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.

797. NEW FISH MARKET

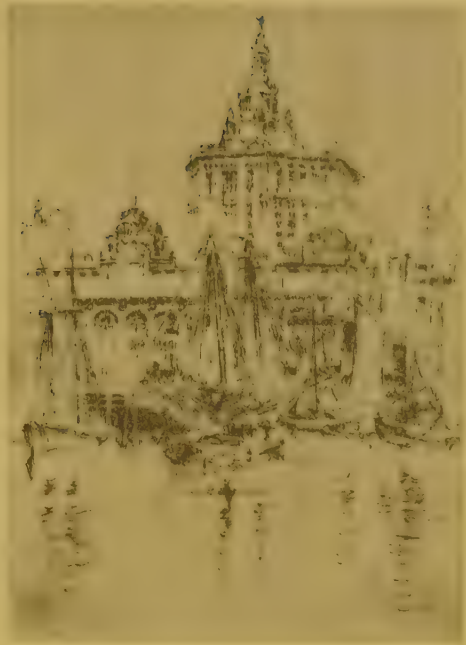
Etching, 1921

Size: height, 10; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



798. THE WHITE WAY

Aquatint, 1922

Size: height, 9; width, $7\frac{3}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



799. THE CLIFFS, NIGHT

Aquatint, 1922

Size: height, 7; width, $9\frac{3}{4}$ inches

Plate exists

Edition: probably forty proofs

L. C.





800. THE BRIDGE

Etching, 1923

Size: height, $9\frac{3}{4}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably one hundred and fifty proofs

Etched from memory at a talk on etching

L. C.



801. TOWERS AT NIGHT

Aquatint, 1922

Size: height, $7\frac{3}{8}$; width, $8\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs

L. C.



802. NEW YORK STOCK EXCHANGE

Etching, 1923

Size: height, $11\frac{7}{8}$; width, $9\frac{3}{4}$ inches

Private plate, etched for the
New York Stock Exchange

L. C.

803. THE CONCRETE CONVEYOR

Edison Plant, Brooklyn

Etching, 1923

Size: height, $11\frac{7}{8}$; width, $8\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs



804. HUDSON AVENUE COMPLETED

Brooklyn Edison Co.

Etching, 1923

Size: height, 9; width, 13 inches

Private plate, etched for the
Brooklyn Edison Co.



805. GENERAL OFFICE BUILDING

Brooklyn Edison Co.

Etching, 1923

Size: height, 12; width, 10 inches

Private plate, etched for the
Brooklyn Edison Co.





806. SETTING COLUMNS

Edison Plant, Brooklyn

Etching, 1923

Size: height, $11\frac{7}{8}$; width, $8\frac{7}{8}$ inches

Plate exists

Edition: probably twenty proofs

L. C.



807. HUDSON AVENUE

FOUNDATIONS, *Brooklyn Edison Co.*

Etching, 1923

Size: height, 9; width, 12 inches

Private plate, etched for the
Brooklyn Edison Co.

[L. C.



808. AN ORGY OF BUILDING

Etching, 1923

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{4}$ inches

Plate exists

Edition: probably fifty proofs

L. C.

809. LODGINGS FOR GENTS

Etching, 1923

Size: height, $11\frac{3}{4}$; width, $8\frac{7}{8}$ inches

Plate exists

Edition: probably forty proofs



810. HUDSON AVENUE UNDER CON-
STRUCTION, *Brooklyn Edison Co.*

Etching, 1923

Size: height, 10; width, 12 inches

Private plate, etched for the
Brooklyn Edison Co.



811. MADISON AVENUE

Etching, 1923

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{4}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





812. THE TIMES ANNEX, *From 40th Street*

Etching, 1923

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{4}$ inches

Plate exists

Edition: probably forty proofs



813. OUT OF MY BROOKLYN WINDOW

Etching, 1923

Size: height, $9\frac{1}{4}$; width, $12\frac{1}{4}$ inches

Plate exists

Edition: probably thirty proofs

L. C.



814. REBUILDING BROADWAY
Standard Oil Building

Aquatint, 1923

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{4}$ inches

Plate destroyed

Edition: probably thirty proofs

L. C.

815. THE LATEST TOWER

Etching, 1923

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{4}$ inches

Plate exists

Edition: probably forty proofs

L. C.



816. CONCRETE TOWER

Washington Cathedral

Etching, 1923

Size: height, $9\frac{7}{8}$; width, $11\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



817. STANDARD OIL BUILDING

Etching, 1923

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{4}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





818. MADISON AVENUE, *Fraternity House*

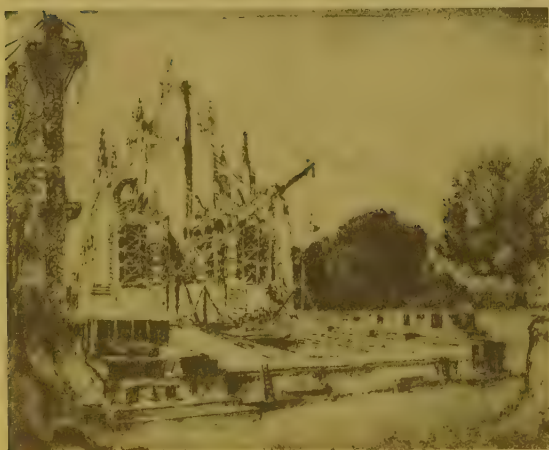
Etching, 1923

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{4}$ inches

Plate exists

Edition: probably thirty proofs

L. C.



819. THE NAVE, *Washington Cathedral*

Etching, 1923

Size: height, $8\frac{3}{4}$; width, $11\frac{7}{8}$ inches

Private plate



820. THE FOUNDATIONS AT THE
CATHEDRAL, *Saks Building*

Etching and drypoint

Size: height, $12\frac{1}{4}$; width, $9\frac{1}{4}$ inches

Plate exists

Edition: probably sixty proofs

L. C.

821. THE CHOIR, *Washington Cathedral*

Etching, 1923

Size: height, 12; width, 9 $\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs



822. WASHINGTON CATHEDRAL

From the Park

Etching, 1923

Size: height, 9 $\frac{7}{8}$; width, 11 $\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



823. BUILDING IN CONSTRUCTION

Saks, Fifth Avenue

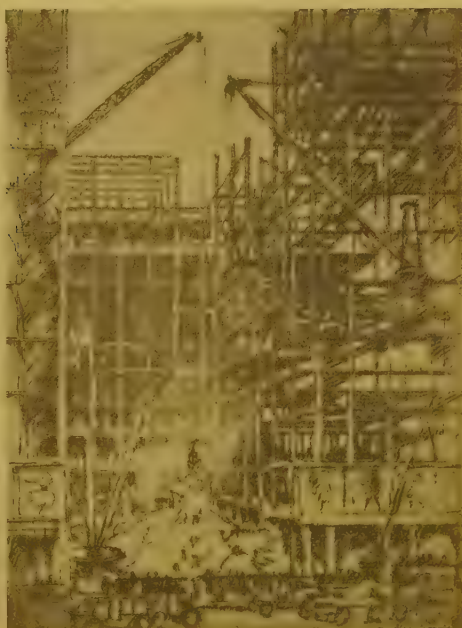
Etching, 1923

Size: height, 12 $\frac{1}{8}$; width, 9 $\frac{1}{4}$ inches

Plate exists

Edition: probably forty proofs

L. C.





824. BUILDING NEW YORK
Seventh Avenue

Etching, 1923

Size: height, 12; width, 9¼ inches

Plate exists

Edition: probably forty proofs

L. C.



825. HARLEM RIVER

Soft ground, 1923

Size: height, 7; width, 9¾ inches

Plate exists

Edition: probably twenty proofs

L. C.



826. THE PORTICO, *Pennsylvania Station*

Etching, 1923

Size: height, 12⅞; width, 9⅛ inches

Plate exists

Edition: probably thirty proofs

L. C.

827. THE TELEPHONE AND TELEGRAPH
FOUNDATION

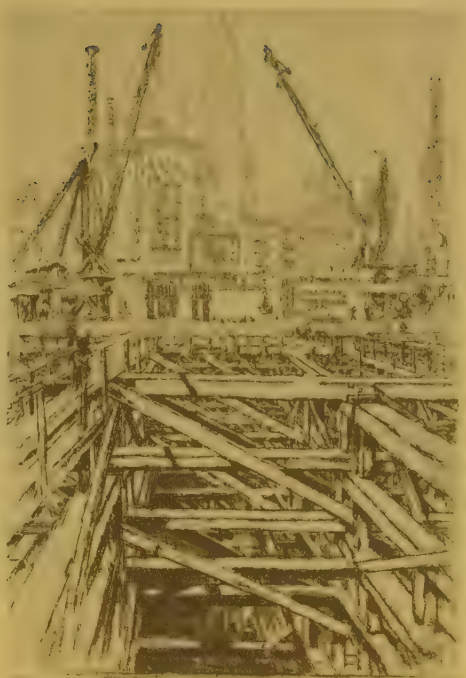
Etching, 1924

Size: height, $12\frac{7}{8}$; width, $8\frac{7}{8}$ inches

Plate exists

Private plate, etched for
McKenzie, Voorhees and Gmelin

L. C.



828. FROM WEST STREET

Etching, 1924

Size: height, 7; width, $9\frac{7}{8}$ inches

Plate destroyed

Edition: probably thirty proofs

L. C.



829. BUILDING A POWER HOUSE

Etching, 1924

Size: height, 14; width, $9\frac{3}{8}$ inches

Plate exists

Edition: probably twenty proofs

L. C.





830. HOTEL MARGARET, *Brooklyn*

Etching, 1924

Size: height, $9\frac{7}{8}$; width, 8 inches

Plate exists

Edition: probably twenty proofs

L. C.



831. THE DOCKS, *From Columbia Heights*

Etching, 1924

Size: height, 7; width, $9\frac{3}{4}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



832. MONTAGUE TERRACE

Children Skating

Etching, 1924

Size: height, 8; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.

833. FERRY HOUSE, *From Pierrepont Street*

Etching, 1924

Size: height, 10; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



834. SHIPPING, *From Columbia Heights*

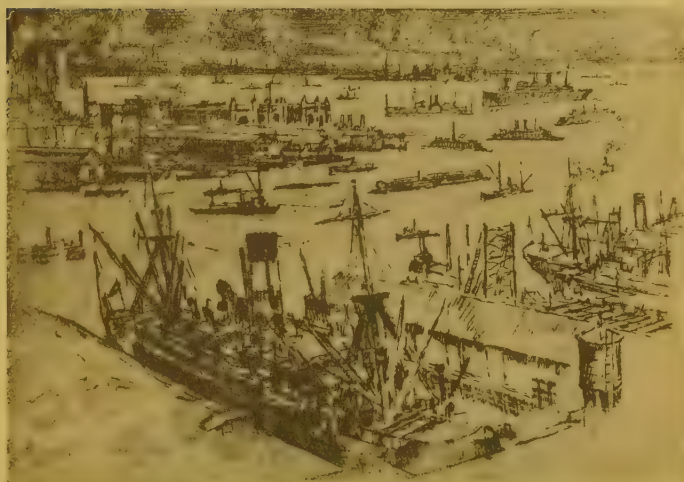
Etching, 1924

Size: height, $6\frac{7}{8}$; width, $9\frac{3}{4}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



835. THE GREATEST "MOVIE" IN
THE WORLD

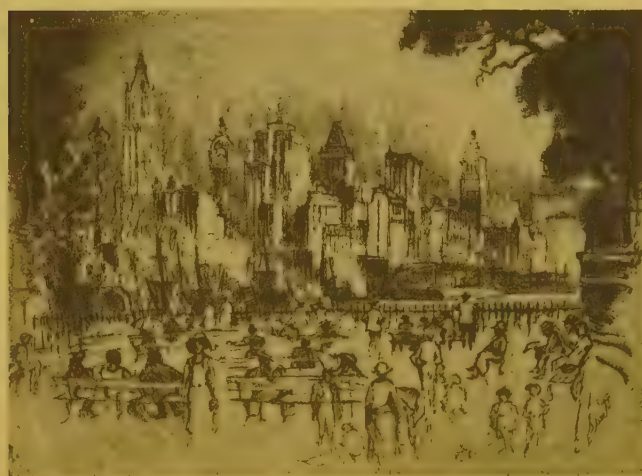
Etching, 1924

Size: height, 7; width, $9\frac{1}{2}$ inches

Plate exists

Edition: probably fifty proofs

L. C.





836. NEW YORK, *From Grace Court*

Etching, 1924

Size: height, $7\frac{3}{8}$; width, $8\frac{7}{8}$ inches

Plate exists

Edition: probably sixty proofs

L. C.



837. PINEAPPLE STREET

Etching, 1924

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



838. THE DESERTED FERRY

Etching, 1924

Size: height, $7\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably sixty proofs

839. PIERREPONT PLACE

Montague Terrace

Etching, 1924

Size: height, $6\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs



840. WILLOW STREET, *Brooklyn*

Etching, 1924

Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably sixty proofs

L. C.



841. THE HEIGHTS, *Brooklyn*

Etching, 1924

Size: height, 7; width, $9\frac{1}{2}$ inches

Plate destroyed

Edition: probably twenty-five proofs





842. FROM CLARK STREET TO
WALL STREET

Etching, 1924

Size: height, $8\frac{7}{8}$; width, $7\frac{1}{2}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



843. GRACE CHURCH AND COURSE

Etching, 1924

Size: height, 6; width, 10 inches

Plate exists

Edition: probably seventy-five proofs

L. C.



844. PLYMOUTH CHURCH

Etching, 1924

Size: height, $9\frac{3}{4}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

845. THE TUNNEL, *Montague Terrace*

Etching, 1924

Size: height, $9\frac{1}{4}$; width, $9\frac{1}{8}$ inches

Plate exists

Edition: probably sixty proofs

L. C.



846. FALL RIVER BOATS
GOING OUT

Etching, 1924

Size: height, $5\frac{1}{8}$; width, 10 inches

Plate exists

Edition: probably seventy-five proofs



847. ORANGE STREET, *Brooklyn*

Etching, 1924

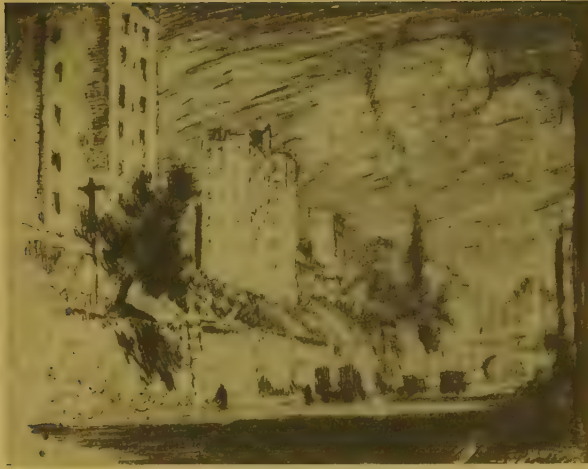
Size: height, $9\frac{7}{8}$; width, $6\frac{7}{8}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.





848. FRONT STREET, *Brooklyn*

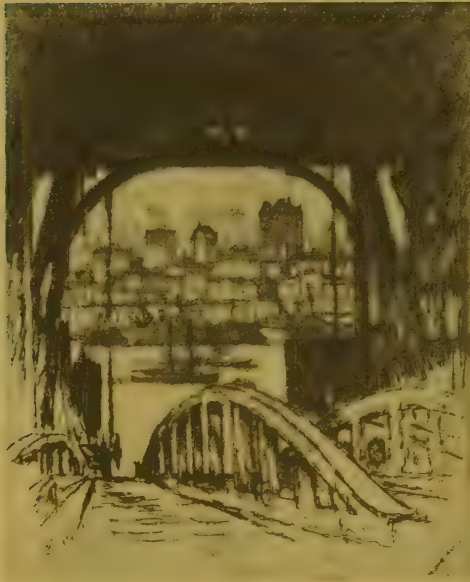
Etching, 1924

Size: height, $7\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



849. COLUMBIA HEIGHTS, *From Fulton Ferry*

Etching, 1924

Size: height, $9\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.



850. THE UGLIEST BRIDGE IN THE WORLD

Etching, 1924

Size: height, $8\frac{7}{8}$; width, $12\frac{7}{8}$ inches

Plate exists

Edition: probably fifty proofs

L. C.

851. WALT WHITMAN'S HOUSE
Camden, New Jersey

Etching, 1924

Size: height, $5\frac{1}{2}$; width, $6\frac{3}{4}$ inches

Plate exists

Edition: probably seventy-five proofs

L. C.



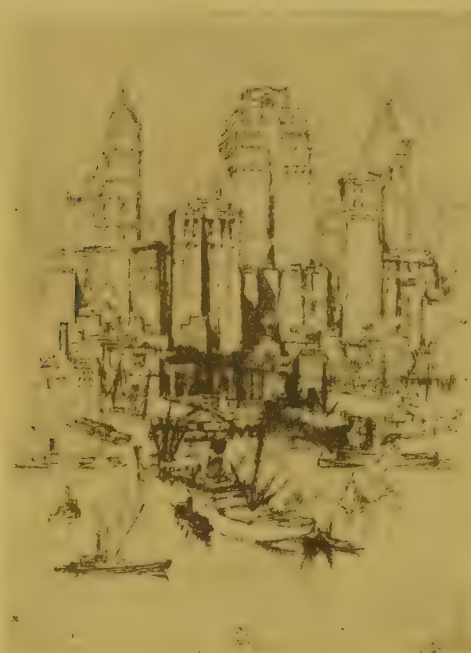
852. UNITED FRUIT BOAT

Etching, 1925

Size: height, $7\frac{7}{8}$; width, $5\frac{3}{4}$ inches

Etched for frontispiece in "The Adventures of an Illustrator" (Edition de Luxe), published in 1925.

L. C.



853. THE BIGGEST OF ALL
Telephone and Telegraph Building

Etching, 1925

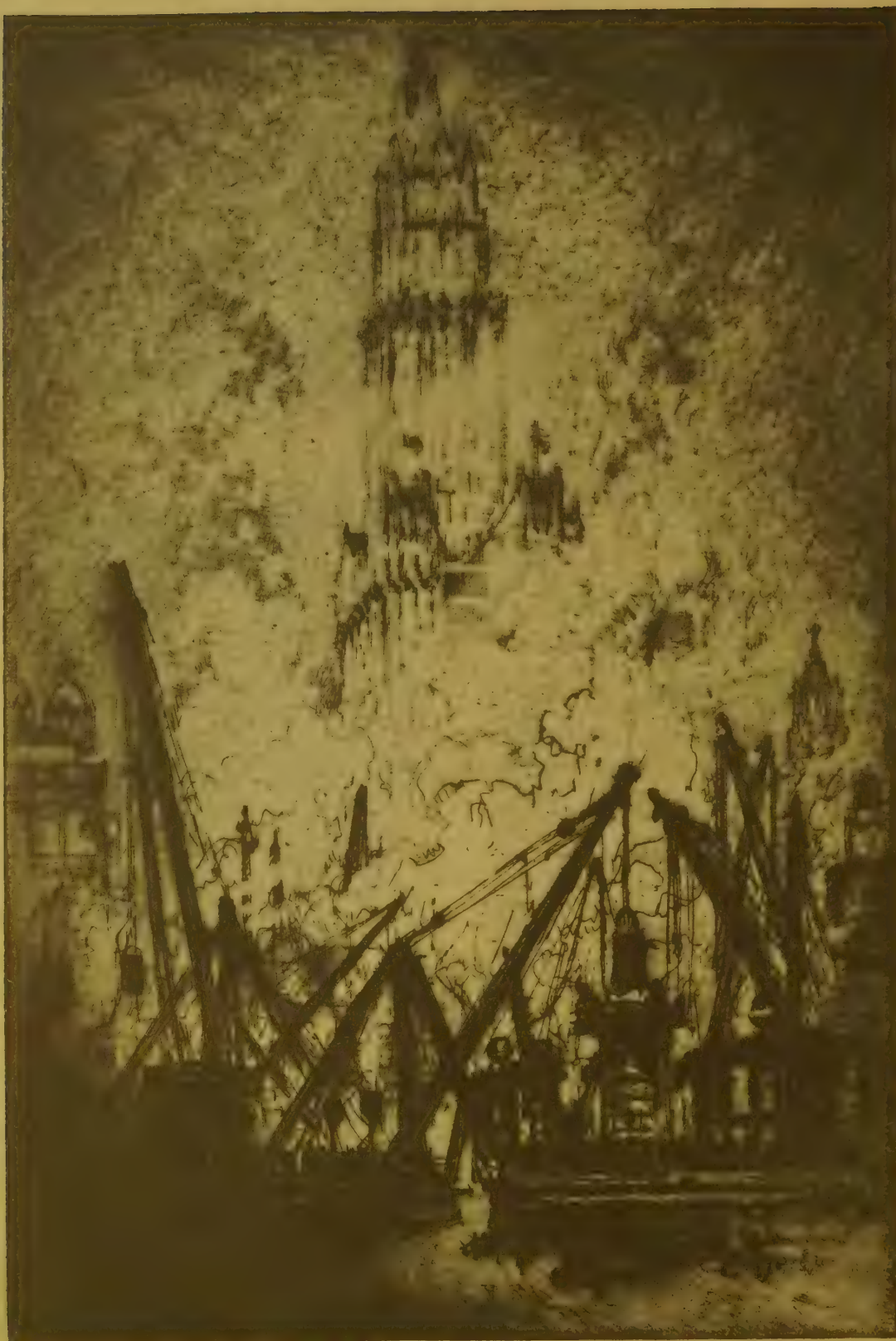
Size: height, $9\frac{7}{8}$; width, $11\frac{7}{8}$ inches

Plate exists

Edition: probably thirty-five proofs

L. C.





854. CAISSONS ON VESEY STREET

Etching, 1924

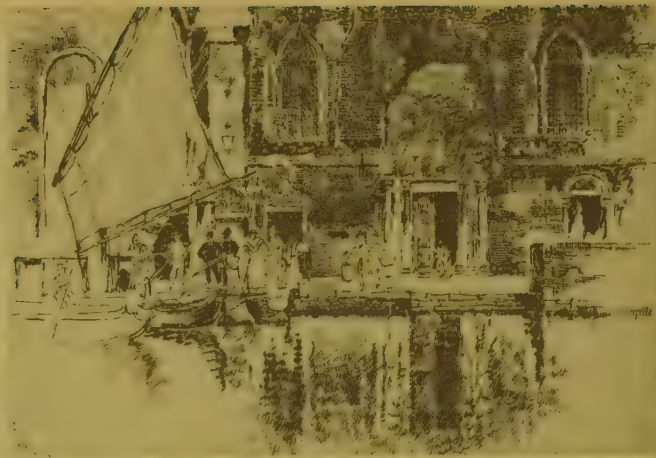
Size: height, 14; width, 9½ inches

Plate exists

Edition: probably seventy-five proofs

L. C.

APPENDIX



65a. ABAZZIA, *Venice*

Etching, 1883

Size: height, $6\frac{7}{8}$; width, $9\frac{7}{8}$ inches

Plate destroyed



91a. COAL WHARVES ON THE
SCHUYLKILL

Etching, 1884

Size: height, 5; width, $11\frac{5}{8}$ inches

Plate destroyed



120a. START OF THE COACHE

Etching, 1886

Size: height, $4\frac{7}{8}$; width, $7\frac{7}{8}$ inches

Plate destroyed

Edition: fifteen proofs

179a. ROOFS, COSNE

Etching, 1893

Size: height, $4\frac{3}{4}$; width, $3\frac{1}{4}$ inches

Plate destroyed



283a. THE PORTICOES, *Pall Mall*

Etching, 1903

Size: height, $10\frac{7}{8}$; width, $7\frac{3}{4}$ inches

Plate destroyed



295a. STUDIO BUILDING

Etching, 1904

Size: height, 8; width, 6 inches

Plate destroyed

Edition: probably twenty proofs

L. C.



The etchings listed here are principally trial proofs of plates, never published, which are in the collection of the Library of Congress. Those marked with an asterisk (*) are subjects which have been published but were not available for reproduction.

1880	1885 (<i>Continued</i>)
A REVOLUTIONARY HOUSE	INTERIOR OF ST. PAUL'S
FOX CHASE INN, NO. I	VENICE, <i>From the Sea</i>
LETITIA COURT	Published in "Landscape," by Philip Gilbert Hamerton. <i>Seeley & Co., Publishers.</i>
PORTRAIT OF A GENTLEMAN	
*RED HORSE INN YARD	1886
TENTH AND SARGEANT STREETS	*STATION, HIGH STREET, <i>Kensington</i>
	*TROCADERO, <i>London</i>
1881	
CHEW HOUSE	1887
STENTON, <i>From the West</i>	CHARING CROSS BRIDGE, NIGHT
	*OLD MILL, <i>Near Fontainebleau</i>
1882	ST. MARTINS AND THE PORTICO
*THE GRANDISSIMES	
*ENTRANCE TO LURAY CAVE, <i>Virginia</i>	1890
	LONDON STREET, NIGHT
1883	TRACKS AND SIGNALS, <i>London Station</i>
*ARCHWAY, <i>Siena</i>	
LITTLE VENICE	1893
OLD HOUSES ON THE ARNO, <i>Florence</i>	*DRURY LANE
	*WESTMINSTER
1884	Aquatint
GHETTO—OF AMSTERDAM, <i>After Lalanne</i>	
HAARLEM	1896
Published in "Holland and Its People," by Edmondo de Amicis. <i>G. P. Putnam's Sons, Publishers.</i>	*BELOW LONDON BRIDGE
	Aquatint
1885	*BLACKFRIARS BRIDGE
DOORWAY, <i>Venice</i>	<i>Penny Steamboats</i>
GRAND CANAL, <i>From the Academy</i>	Aquatint

1896 (*Continued*)

*CHARING CROSS AT NIGHT

Aquatint

FLEET STREET, *Up to St. Paul's*

LION BREWERY, NO. I (THE)

Aquatint

LION BREWERY, NO. II (THE)

Aquatint

*ST. PAUL'S, *From the River*

Aquatint

1903

BANK STREET STATION

BELOW WATERLOO BRIDGE

*THE GAIETY, *From Drury Lane*

MILE END ROAD

NEAR THE PALACE

SAVILE CLUB

ST. PAUL'S CHURCHYARD

STREET IN KENSINGTON

WATER GATE, *Buckingham Street*

WHITEHALL COURT, *Over Waterloo Bridge*

1904

DALTON'S WORKS, *Lambeth*

IN BUSHEY PARK

LONDON SKYSCRAPER

PARK GATE

1905

APSLEY HOUSE, *In Hyde Park*

BAYSWATER ROAD

DENT'S SHOP

FOREIGN OFFICE, *From the Lake*

1905 (*Continued*)

GRANT RICHARD'S SHOP

*LINCOLN'S INN SQUARE

METROPOLE RESTAURANT

NEAR BUCKINGHAM STREET

NEAR LINCOLN'S INN

CUMBERLAND TERRACE, NO. II

SCAFFOLDING, *Northumberland Avenue*

STONEHAM'S BOOK SHOP

ST. ANN'S, *Soho*

1906

IN THE PARK

*SHAFTESBURY AVENUE

WAREHOUSES ON LOWER THAMES

1907

STREET BY SAN MACLOU

1908

STANDARD OIL, *Staten Island, No. II*

1910

SUNSET, *Bradford*

LOADING STEAMERS, *Duisburg*

RHINE WORK CASTLES

1911

*COPPER AT CARDIFF

LANDORE, *Saturday Afternoon*

WELSH MILL

1915

LOWER BROADWAY, NO. II

1919

CONCRETE TOWERS, *St. Louis*

PENNSYLVANIA FERRY DOCK
Hudson River

TERMINAL (THE), *St. Louis*

WEST SHORE, FERRY DOCKS
Hudson River

1920

REAL ESTATE TRUST DOORWAY
Philadelphia

1921

CONEY ISLAND

1922

LOWER NEW YORK
Aquatint

As we checked over the Pennell etchings in private and Museum Collections for the preliminary arrangement of our titles, we found that Pennell's titles varied in different Catalogues. We therefore made it a rule to ascertain the first titles he used on the publication of his prints and to accept and follow these as correct, having his authority. It is to make identification easier, to prevent any confusion on the part of collectors and students, that we have, for example, in Nos. 460, 461, and 463, printed *San Maclou* as it was in earlier Catalogues, including the Grolier. We might also point out certain inaccuracies due to conflicting entries in Catalogues or illegible writing on prints.

Title No. 1, should read *Dingman's* instead of *Digman's*; No. 61, *Mercato* instead of *Mecato*; No. 76, *Piazza* instead of *Plazza*; No. 235, known as *Furnwalls Inn* should be *Staple Inn*, No. 2; No. 319, should read *Castle of Cervantes* instead of *San. Cervantes*.

INDEX

INDEX

A					
	PLATE NO.	PAGE		PLATE NO.	PAGE
Abazzia, Venice (appendix)	65 ^a	294	Barber Shop (The)	392	135
Abomination of Work (The)	531	183	Barges of Greenwich	169	58
Acro-Corinth, from Corinth	663	227	Base of the Obelisk	244	84
Acropolis, from the Observatory (The)	664	227	Battersea Church	109	38
Admiralty (The)	266	92	Bay, New York (The)	793	271
Ægina	653	223	Beauvais, from the Boulevard	479	164
Ætna from Taormina	652	223	Bedford Place	374	129
Afternoon, Fog Coming In, San Francisco	639	219	Belgian Blocks	605	207
Albert Hall	267	92	Belgian Crane	688	236
Albi	178	61	Below Atlantic City	38	14
Alcazar, Toledo (The)	318	109	Below Chestnut Street Bridge	88	31
Alleyway, Philadelphia (The)	91	32	Big Tree, Cheyne Walk	434	149
Amiens	483	167	Biggest of All, Telephone and Telegraph Building (The)	853	291
Amiens from the Old Town	485	167	Birmingham from Gravelly Hill	543	187
Amiens from the River	484	167	Bishop's Walk, Ancon Hill, Panama	625	214
Amiens from the Somme	489	169	Blackfriars Bridge	105	36
Among the Skyscrapers	494	170	Black Horse Inn Yard	22	9
Ancient, Mediæval and Modern Athens, The Mosque	660	226	Black Pit, Hanley by Stoke (The)	561	193
An Orgy of Building	808	276	Brass Foundry, Philadelphia (The)	39	14
Approach to the Grand Central, New York (The)	692	238	Brasserie Lafayette	201	69
Arcade, Pennsylvania Station, (The)	701	241	Brasserie au Lion Rouge	188	64
Arch of Bridge of Alcantara	316	108	Brasserie de l'Univers	193	66
Archway, Municipal Building	778	266	Brick Country, Birmingham	542	186
Arno at Pisa (The)	79	28	Brick Fields, Birmingham	540	186
Art and Industry, Chicago	721	247	Bridge (The)	800	274
At Hill Top, San Francisco	638	218	Bridges (The)	492	170
Athens, from Mount Lycabettus	654	224	Bridge at Harrisburg	40	15
Athens, from the Tomb of Philopotes	656	224	Bridge at Hell Gate (The)	670	229
Au Paradis des Enfants	203	69	Bridge Land, Chicago	724	248
Avenue Theatre	116	40	Bridge of Alcantara	322	110
Avenue, Valenciennes (The)	603	207	Bridge of San Juan d'los Reyes	314	108
B			Bridge Street, Westminster	271	93
Back from Atlantic City, Pennsylvania Station, Philadelphia	716	246	Bridges from Beneath (The)	783	268
Balustrade, Luxembourg Gardens (A)	197	67	Bridges from Brooklyn (The)	782	268
			British Museum (The)	296	102
			Broad Street, Philadelphia	743	255
			Brooklyn Bridge at Night	790	270
			Brussels Canal (The)	600	206
			Buckingham Palace	131	45
			Building a Power House	829	283

	PLATE NO.	PAGE
Building Dover Pier	585	201
Building in Construction, Saks Fifth Avenue	823	281
Building New York, Seventh Avenue	824	282
Building the Skyscraper, Philadelphia	764	262
Building the Victor Emanuel Monument, Rome	623	213
Bunyan Chapel, by the Bridge	586	201
Bunyan's Tomb, Bunhill Fields	453	155
Burlington Arcade	139	48
Bushey Park	305	105
Butchers' Row, Whitechapel	302	104
Buttresses, Beauvais (The)	478	164
Byzantine Palace, Venice	75	26

C

Cab Stand (The)	138	47
Cab Stand, Charing Cross	120	41
Cab Stand, Street in Bloomsbury	158	54
Café Chantant	190	65
Café d'Harcourt	196	67
Café des Exiles, N. O.	46	17
Café in Bois, Paris	194	66
Café Orientale, Venice	618	212
Café Barcadere, St. Germain	198	68
Café Tuilleries	191	65
Caissons on Vesey Street	854	292
Calcine, Venice (The)	96	33
California Street, San Francisco	634	217
Callowhill Street Bridge	19	8
Canal, Martigues	177	61
Canal Works, Charleroi	598	205
Cannon Street Station from the River	376	130
Canterbury	124	43
Canyon I	332	114
Canyon II	335	115
Canyon III	338	116
Carriage Approach to Pennsylvania Station, New York	698	240
Castle (A)	176	60
Castle of San Cervantes, Toledo	319	109
Castle State in Schuylkill (The)	736	252

	PLATE NO.	PAGE
Castles, Toledo (The)	313	107
Cathedral, Panama (The)	629	215
Cavendish Square	373	129
Cavern, Philadelphia (The)	747	256
Chancery Lane, Philadelphia	37	14
Charing Cross Bridge at Night	510	176
Charing Cross, Underground Station	151	52
Charleroi Works	599	205
Chartres, I	180	62
Chartres, II	182	62
Cheapside	251	87
Chelsea I	111	38
Chelsea II	114	39
Chelsea Church Tower	386	133
Cherry Gardens	230	80
Cherry Hill	784	268
Chestnut Street, A Sketch	90	31
Chestnut Street Bridge (At)	32	12
Chestnut Street Bridge, Philadelphia	87	30
Chestnut Street, Philadelphia, Rainy Day	93	32
Cheyne Walk, Chelsea	441	151
Chimneys, Bayonne	535	184
Chimneys, Pittsburgh	514	177
Chimneys, Swansea	572	196
Chinatown, San Francisco	642	220
Choir of St. Paul's	103	36
Choir, Washington Cathedral (The)	821	281
Christ Church, Philadelphia	752	258
Church of Martigues	181	62
Church of St. Ethelburgh	223	77
Church of St. Mary-le-Strand	421	145
City Bridge, St. Louis (The)	727	249
City, Evening (The)	506	174
City Hall, Philadelphia	750	257
City in 1915 (The)	679	233
City of London School	231	80
Classic Fairmount	739	253
Classic London, St. Martins-in-the- Fields	439	151
Cleopatra's Needle	213	74
Cleveland Bridges (The)	723	248

	PLATE NO.	PAGE
Clifford's Inn Hall	446	153
Clifford's Inn Hall Door	447	153
Cliffs (The)	340	116
Cliffs, Night (The)	799	273
Cliffs of West Street (The)	500	172
Clock, Grand Central, New York (The)	695	239
Clock Tower from St. James' Park	300	103
Clock Tower from the Surrey Side	284	98
Cloisters and the Transept Tower, Rouen Cathedral	467	160
Clothworkers Hall	424	146
Coal and Coke, Sheffield	558	192
Coal at Cardiff	581	199
Coal Collieries near Mauch Chunk	533	183
Coal Depot on the Schuylkill	7	4
Coal Mine, Longport	544	187
Coal Mine, Swansea (The)	574	197
Coal Wharves on the Schuylkill (appendix)	91 <i>a</i>	294
Coal Wharves, Staten Island, No. I	537	185
Coal Wharves, Staten Island, No. II	538	185
Coke, Wolverhampton	570	196
Coliseum from Trafalgar Square	356	123
Coliseum from Villiers Street	281	97
Colliery, Ruhrort (The)	607	208
Columbia Heights from Fulton Ferry	849	290
Column, Nelson (The)	145	50
Commuters, Pennsylvania Station, Philadelphia (The)	718	246
Concourse, Grand Central, New York	694	238
Concrete Conveyor, Edison Plant, Brooklyn	803	275
Concrete Tower, Washington Cathedral	816	279
Copying Turner's Paintings, National Gallery	154	53
Coutances I	184	63
Coutances II	185	63
Coutances III	183	63

	PLATE NO.	PAGE
Covent Garden	135	46
Covent Garden Church	136	47
Covered Street, Florence	58	21
Cowley Street, Westminster	437	150
Cranes at Duisburg	612	210
Cranes, Bessemer	522	180
Cresting, Notre Dame (The)	205	70
Cross of Gold, Cedar Street Building (The)	497	171
Crouching Lion (The)	528	182
Crystal Palace (The)	367	127
Culebra Cut, Panama	628	215
Cumberland Gate, Regent's Park	383	132
Cumberland Terrace, Regent's Park	384	132
Cunard Building (The)	775	265
Curtis Building, Philadelphia	758	260
Curving Bridge, Pittsburgh	515	177

D

Dancing	121	42
Dark Day on the Embankment	507	175
Daudet's Mill	186	64
Debacle of De Lesseps (The)	626	214
Delphi from the Stadium	659	225
Dent's Shop from Charing Cross	248	86
Deserted Ferry (The)	838	286
Dinner Time, Greengates	562	193
Distant Venice	64	23
Dock Head (The)	381	131
Docks from Columbia Heights (The)	831	284
Docks, Leeds (The)	550	189
Doge's Palace (The)	69	24
Doorway, Henry VII's Chapel	310	106
Doorway, San Maclou, Rouen	462	158
Doorway, Venice	94	33
Down and Up the Hills to the Bay, San Francisco	631	216
Down the Bay	780	267
Down to the Trains, Pennsylvania Station, New York	706	242
Ducal Urbino	62	22
Duke of York's Column	368	127
Dump, Serang (The)	611	209

	PLATE NO.	PAGE
Gate of London, No. I	293	101
Gate of London, No. II	295	101
Gate of Zocodovar, Toledo	320	110
Gate of the Temple (The)	445	153
Gateway, San Gimignano	51	18
Gatti's	119	41
General Office Building, Brooklyn		
Edison Company	805	275
Germantown Academy (The)	23	9
Gilbert's Monument, Piccadilly		
Circus	249	86
Girard Trust Building, No. I	744	255
Girard Trust Building, No. II	745	255
Girgenti, the Temple on the Wall	661	226
Gloucester Road Station	150	51
Golden Cornice, No. I (The)	349	119
Golden Cornice, No. II (The)	672	230
Goldsmith's Tomb, The Temple	261	90
Good Mayor's Portrait, 13th and		
Chestnut Streets, Philadelphia	759	260
Grace Church and Court	843	288
Grain Elevators, Chicago	592	203
Great Chimney, Bradford (The)	553	190
Great College Street, Westminster	307	105
Great Cranes, South Kensington	288	99
Great Dump near Manchester		
(The)	545	187
Great Gate, Lincoln's Inn (The)	364	126
Great Gateway, Wolverhampton		
(The)	566	194
Great Incline (The)	530	182
Great Main near Sheffield (The)	560	192
Great Shed Stoke	571	196
Great Stack, Sheffield (The)	559	192
Great White Cloud, Leeds (The)	549	189
Greatest "Movie" in the World		
(The)	835	285
Green Park	262	90
Greenwich	172	59
Greenwich from the River	402	138
Greenwich Park, No. I	407	140
Greenwich Park, No. II	410	141
Griffin, No. II (The)	123	42
Grip, Serang (The)	609	209
Grosse Horloge, Rouen	466	160

	PLATE NO.	PAGE
Grosvenor Road	413	142
Group of Women, Luxembourg		
(A)	195	67
Guard Gate, Gatun Lock, Panama		
(The)	627	215
Guildhall (The)	357	123

H

Hail America	503	173
Hall, Lincoln's Inn (The)	358	124
Hall of Iron, Pennsylvania Station,		
New York (The)	703	241
Hampton Court Palace	396	136
Hampton Court, The Long		
Palace	395	136
Harlem River	825	282
Haven, Duisburg (The)	613	210
Hays Wharf	455	156
Heights, Brooklyn (The)	841	287
Hippodrome, London (The)	253	87
Hole in the Ground	345	118
Holy Trinity of the Castles in the		
Air (The)	666	228
Homestead	511	176
Home of the Baa Laam (The)	667	228
Horse Guards (The)	451	155
Horse Guards' Parade	226	78
Horseshoe Curve, Pennsylvania		
Railroad (The)	729	250
Hospital, Toledo (The)	315	108
Hotel Margaret, Brooklyn	830	284
Hotel Victoria	250	86
House at Ormoy (A)	179	61
House Where Whistler Died	308	106
Hudson Avenue Completed,		
Brooklyn Edison Company	804	275
Hudson Avenue, Foundations	807	276
Hudson Avenue under		
Construction	810	277
Hyde Park Corner	133	46
Hyde Park Mansions	401	138

I

Independence Square,		
Philadelphia	767	263
In Hyde Park	304	104

	PLATE NO.	PAGE
Inner Court, N. O. (An)	47	17
Institute, Piccadilly (The)	428	147
In St. James' Park	394	136
In the Boboli Gardens, Florence	60	21
In the Mahanoy Valley	524	180
In the Mist of the Morning	501	173
In the Piazza, Pistoia	77	27
In the Works, Homestead	512	176
Iron and Steel, On the River, Pittsburgh	521	179
Isles of the Bay, San Francisco (The)	632	216

J

Jaws, Chicago (The)	589	202
---------------------	-----	-----

K

Kaight's Dock (At)	4	3
Kearney Street, San Francisco	648	222
Kensington Gardens	127	44
Kings College, Embankment Gate	431	148
Kirkstall Abbey, Old and New Leeds	547	188
Knightsbridge	404	139

L

La Flèche, Rouen	458	157
La Place, Beauvais	481	165
"L" and Trinity Building	348	119
Lackawanna Viaduct (The)	733	251
Lagoon, Venice	97	34
Lair of the Locos, Philadelphia (The)	711	244
Lake City, Chicago (The)	588	202
Lake Front Sunset, Chicago	596	204
Lake Steamers, Chicago	595	204
Lambeth Palace from Westminster	443	152
Lanark Wharf	232	80
Landing Place, Duisburg	614	210
Landing Place, Leghorn	65	23
Landscape of Work, Valenciennes (The)	604	207
Langham Place Chapel	409	141
Last of Old London, Cloth Fair	457	157
Last of the Scaffolding, Philadelphia (The)	89	31
Latest Tower (The)	815	279

	PLATE NO.	PAGE
Law Courts, London	365	126
Leadenhall Market, No. I	137	47
Leadenhall Market, No. II	254	88
Le Creusot	617	211
Le Puy, A Study	206	70
Le Puy, second plate	212	74
Le Puy, third plate	208	72
Le Stryge	207	71
Leviathan (The)	786	269
Liberty Tower, New York	794	272
Lifting Bridge, Chicago	590	202
Limehouse	423	145
Limehouse Docks	429	147
Lincoln's Inn Fields	362	125
Lindsay Row, Chelsea	270	93
Lion Brewery	140	48
Lion Brewery from the Embankment	237	82
Lion, Chicago (The)	587	201
Little Canal, Venice	95	33
Little Wakefield	16	7
Lock of the High Furnace	568	195
Lodgings for Gents	809	277
London Bridge	170	58
London Bridge Stairs	268	92
London Bridge to Tower Bridge	377	130
London from my Window	683	235
London Lights	214	74
London Night, Whiskey and Tea	505	174
London Out of my Window	684	235
London over Charing Cross Bridge	583	200
London over Embankment Gardens	399	137
London over Hampstead	260	90
London Street (A)	122	42
Long Walk, Kensington (The)	128	44
Long Water, Hampton Court (The)	398	137
Low Moor, Bradford	554	190
Lower Broadway	328	112
Lowndes Square	454	156
Ludgate Hill	418	144
Luxembourg Gardens	199	68
Lynchburg, Virginia (At)	42	15

M	PLATE NO.	PAGE
Madame Delphines, N. O.	48	17
Madison Avenue	811	277
Madison Avenue, Fraternity House	818	280
Magnificent Kensington	292	100
Main Street, Mahanoy City	523	180
Making a Masterpiece, M. Webb., N. G.	156	53
Mansion House Station	152	52
Manufactory of Constable's Paintings (A)	153	52
Marble Arch (The)	382	132
Marble Hall, Pennsylvania Station, New York (The)	704	242
Marché des Dames	601	206
Marguery, Paris	200	68
Market Boats, Amiens	487	168
Market Place, Rouen	469	161
Market Street, Philadelphia (At)	6	3
Market Street, San Francisco	630	216
Mauch Chunk	730	250
Mecato Vecchio, Florence	61	22
Mermaid Inn (The)	10	5
Meuse Mill (The)	597	205
Middle Temple Lane	444	152
Millbank	265	91
Mill Town, Pudsey (The)	573	197
Mining Town (The)	525	181
Mist on the Thames	247	85
Mond Gas, Dudleyport	539	185
Montagu Street	371	128
Montague Terrace, Children Skating	832	284
Monument, London (The)	257	89
Morris House (The)	27	10
Mouth of the Mine, Ruhrort	608	208
Municipal Building	795	272
Music Shop on Strand	252	87
My Tree	130	45

N

Narrow Street, London (The)	419	144
National Gallery, London	157	54
National Liberal Club	246	85
Nave, Washington Cathedral	819	280

	PLATE NO.	PAGE
Near the Abazzia, Venice	66	23
Nelson Monument, Trafalgar Square	143	49
New Fish Market	797	273
New Oxford Street, London	165	56
New Rhine, Duisburg (The)	615	211
New Stock Exchange (The)	781	267
New York from Brooklyn	671	229
New York from Brooklyn Bridge	490	169
New York from Ellis Island	777	266
New York from Governor's Island	668	228
New York from Grace Court	836	286
New York from Hamilton Ferry	669	229
New York from New Jersey	677	233
New York from Weehawken	495	171
New York from the Little Garden	773	265
New York Stock Exchange	802	274
No. 230 Strand	286	98
North Side, Beauvais	471	161
Northumberland Avenue	389	134
Not Naples but New York	776	266

O

Oar Marker, Venice (The)	73	26
Obelisk (The)	234	81
Office of "Punch"	106	37
Oil Wells (The)	534	184
Old and New Mills	602	206
Old and New New York	337	115
Old and New Rome	622	213
Old Arsenal, Pisa (The)	78	27
Old Court, Florence	59	21
Old Court, Lincoln's Inn	360	124
Old Mill at Digman's, Pa.	1	2
Old Million Eyes	529	182
Old Stone Bridge at Nicetown	11	5
Old Swedes Church, Philadelphia	756	259
Olympia	655	224
On Clapham Common	370	128
On Ludgate Hill	125	43
On the Arno, Florence	57	20
On the Barbary Coast	646	221
On the Champs Elysées	187	64
On the Delaware at Willow Street, Philadelphia	2	2

	PLATE NO.	PAGE
On the Grand Canal, Venice	98	34
On the Riva from Pennell's Window	74	26
On the River, Wolverhampton	567	195
On the Thames	229	79
On the Way to Bessemer	520	179
On the Ways	734	252
Orange Street, Brooklyn	847	289
Organ Grinder, N. O. (The)	45	16
Out of My Brooklyn Window	813	278
Over Waterloo Bridge, Church and Work	584	200
Oxford Street, London	144	49

P

Palace (The)	452	155
Palace Theatre	118	41
Palais Royal	204	70
Palisades and Palaces	496	171
Park Crescent, Langdon Place	375	129
Park Lane	290	100
Park Row	326	112
Parliament Street, Westminster	291	100
Pennsylvania Hospital, Philadelphia	742	254
Pennsylvania Railroad Bridge	691	237
Pennsylvania Railroad Station, Philadelphia	713	245
Pennsylvania Station, New York	699	240
Penny Steamboats at Waterloo Bridge	108	37
Philadelphia from Belmont	751	257
Philadelphia from League Island	765	262
Philadelphia from Lemon Hill	763	261
Piccadilly, from Park Lane	450	154
Pierrepoint Place, Montague Terrace	839	287
Pilot Town, Louisiana	43	16
Pineapple Street	837	286
Pisa: Lung Arno Regio	81	28
Pittsburgh, No. I	516	178
Pittsburgh, No. II	518	178
Pittsburgh, No. III	519	179
Place de l'Opéra	189	65
Place du Carrousel, Paris	192	66

	PLATE NO.	PAGE
Playground, San Francisco (The)	647	221
"Plaza" from the Park (The)	787	269
Plazza del Commune, Pistoia	76	27
Plow Inn Yard	35	13
Plymouth Church	844	288
Plynlimmon Court	13	6
Polo Grounds, New York	768	263
Pond, Clapham Common (The)	387	133
Ponds, Hampstead Heath (The)	432	148
Ponte Pinelli, Venice	63	22
Ponte San Trinita, Florence	53	19
Ponte Vecchio, Florence	54	19
Porch of San Maclou, Rouen	461	158
Portico, British Museum (The)	352	120
Portico, Pennsylvania Station (The)	826	282
Portico, Pittsburgh (The)	728	250
Porticoes, Pall Mall (The) (appendix)	283 ^a	295
Portland, Longport	546	188
Porto Romano, Florence	55	20
Posada de la Hermandad, Toledo	321	110
Power House, Greenwich	580	199
Primitives: Copying Botticelli, N. G.	155	53
Public Buildings, Philadelphia	29	11
Puerta Visagara, Gate of Madrid, Toledo	317	109

Q

Quadrant, Regents Circus (The)	159	54
Quarry at Girgenti	665	227
Quarry at Pentelicon	662	226
Quarry, Bradford (The)	552	190
Queen Anne's Mansions	264	91

R

Rail Scape	702	241
Railway Station, Pittsburgh	513	177
Railway Tracks, Bradford	555	191
Rainy Night, Charing Cross Shops	274	94
Rainy Night, Charing Cross Station	115	40
Rebuilding Broadway, Standard Oil Building	814	278

	PLATE NO.	PAGE
Rebuilding Fifth Avenue	493	170
Rebuilding the Campanile, No. I	620	212
Rebuilding the Campanile, No. II	621	213
Rhine Castles, Duisburg	610	209
Rialto, Venice (The)	68	24
Richmond Street, Philadelphia (At)	5	3
Rising Sun, Cheyne Row (The)	449	154
Rising Sun Tavern (The)	18	7
River of Work, Leeds (The)	548	188
Riverside Station, Pittsburgh (The)	726	249
Roberts Mill	15	6
Roofs, Cosne (appendix)	179 ^a	295
Rose Window, Beauvais	477	163
Rossetti's House	438	150
Rouen from Bon Secours	464	159
Round House, Pennsylvania Railroad	708	243
Royal Entrance, Victoria Tower	239	83
Royal Haymarket Theatre	408	140
Royal Windsor	279	96
Russian Hill, San Francisco	636	218
Russell Square	372	128

S

St. Augustine's and St. Faith's	433	149
St. Bartholomew's Churchyard	303	104
St. Bartholomew's Gate	448	154
St. Bride's, from Pilgrim Street	436	150
St. Clement Danes	411	141
St. Dunstan's, Fleet Street	269	93
St. Germain, No. I	209	73
St. Germain, No. II	210	73
St. Germain, No. III	211	73
St. James' Palace from St. James' Street	298	102
St. James' Park	397	137
St. John's Gate, Clerkenwell	273	94
St. John's Hospital	243	84
St. John's, Westminster	222	77
St. Margaret's, Westminster	289	99
St. Martin's	129	44
St. Martin's Bridge, Toledo	312	107
St. Martin's from National Gallery	132	45

	PLATE NO.	PAGE
St. Nectaire, France	175	60
St. Paul Building	334	114
St. Paul's (1894)	220	76
St. Paul's (1915)	680	234
St. Paul's, Fleet Street, London	353	121
St. Paul's from Bankside	393	135
St. Paul's from the River	422	145
St. Paul's in War Time	681	234
St. Paul's, London	102	35
St. Paul's, New York	678	233
St. Paul's over Blackfriars Bridge	218	76
St. Paul's over Temple Stairs	380	131
St. Paul's Pavement	366	126
St. Paul's, Queen Anne's Statue	112	39
St. Peter's from Pine Street, Philadelphia	755	259
St. Peter's from the Pincian Gardens, Rome	624	214
St. Stephen's, Walbrook	427	147
St. Thomas and St. Regis	347	119
Sacramento Street, San Francisco	633	217
Salute from the Lagoon	99	34
San Giorgio, Venice	71	25
San Gimignano	52	19
San Maclou, Rouen	460	158
Sauerkraut Row	28	11
Savoy (The)	227	79
Scene at Taormina	658	225
Seal Pool, Fairmount Park (The)	738	253
Second and Pine Streets, Philadelphia	749	257
Second Street Market, Philadelphia	748	256
Setting Columns, Edison Plant, Brooklyn	806	276
Shaft (The)	526	181
Shakemaxon Street, Philadelphia (At)	3	2
Shipping from Columbia Heights	834	285
Shot Tower (The)	414	142
Shot Tower and the Bridge (The)	682	234
Shot Tower between the Bridges	582	200
Shot Tower from Embankment (The)	689	237

	PLATE NO.	PAGE
Shot Tower, London, in War Time (The)	690	237
Shower, London (The)	508	175
Shrine (The)	336	115
Shrine at Amiens	480	164
Sidewise Launch (The)	735	252
Siena	80	28
Sieur Georges, New Orleans	44	16
Signal Towers, Charing Cross Bridge	236	82
Sing Fat and Sing Chong, San Francisco	645	221
Skating on the Serpentine	117	40
Sketches in Tuscany	49	18
Small Heath, Birmingham	541	186
Smithfield Market, No. I	126	43
Smithfield Market, No. II	162	55
Song of the Searchlights, London in War Time	687	236
Snow from Brooklyn Heights	796	272
Sogno Mio, No. I	760	260
Sogno Mio, No. II	761	261
Soldiers' and Sailors' Monument, New York	771	264
South Door, Beauvais	472	162
Spire, St. Peter's, Philadelphia (The)	754	258
Spitalfields Church	430	148
Spring Vale Furnace, Wolverhampton	564	194
Square, Independence Square (The)	740	254
Standard Oil Building	817	279
Standard Oil, Staten Island	536	184
Staple Inn	233	81
Staple Inn Gardens	256	88
Start of the Coaches (appendix)	120a	294
State in Schuylkill (The)	737	253
Statue, 1921 (The)	774	265
Statue in the Luxembourg	202	69
Statue, Knightsbridge	287	99
Statue of Charles I	107	37
Statue of Liberty (The)	343	117
Steam and Power, Pennsylvania Station, Philadelphia	705	242

	PLATE NO.	PAGE
Steam Shovel (The)	779	267
Stenton from the Southwest	25	10
Steps, British Museum (The)	299	103
Stock Exchange (The)	331	113
Stock Exchange, Philadelphia	741	254
Stock Yards, Chicago	594	204
Street from Strozzi Palace	56	20
Street in Fiesole	85	30
Street of Stairs, Siena	86	30
Street Sweepers, Old Houses, Philadelphia	30	11
Studio Building (appendix)	295a	295
Subway Excavations	766	262
Sunlight Soap	385	133
Sunset from Williamsburg Bridge	674	230
Swan at Leadenhall	240	83

T

Taormina from the Theatre	651	223
Tearing Down St. James's Hall, No. I	388	134
Tearing Down St. James's Hall, No. II	390	134
Telephone and Telegraph Foundation (The)	827	283
Telegraph Hill from the Bay, San Francisco	637	218
Telegraph Hill, San Francisco	640	219
Temple Bar	104	36
Temple from the Surrey Side (The)	416	143
Temple, Grand Canyon (The)	650	222
Temple of Jupiter, Athens	657	225
Terminal, Weehawken (The)	696	239
Thames at Blackwell	163	56
Thames at Richmond	277	95
Thames Below the Bridges	217	75
Thames Embankment	146	50
Thames from Richmond Hill	276	95
Thames Works	245	85
Things that Tower: Collieries	527	181
Thousand Windows (The)	333	114
Three Towers (The)	772	264
Ticket Office, Pennsylvania Station, New York (The)	707	243

	PLATE NO.	PAGE
Times Annex from 40th Street (The)	812	278
Times Building	339	116
Times Building and 42nd Street	342	117
Tobacco Shop (The)	255	88
Toledo	311	107
Top of Haymarket (Hoardings)	134	46
To Rosherville	166	57
Tower, Amiens (The)	488	168
Tower Bridge (The)	171	59
Tower Bridge, Evening	378	130
Tower Hill	174	60
Tower of Cathedral, Westminster	228	79
Tower of London	294	101
Tower of London from the River	306	105
Tower of St. Ouen, Rouen	459	157
Towers at Night	801	274
Towers of San Gimignano	50	18
Towers of the Bishop's Palace, Beauvais	475	163
Toy Boats, Round Pond, Kensington	224	78
Tracks, Chicago (The)	591	203
Tracks, Grand Central, New York (The)	693	238
Tracks, Oberhausen	606	208
Trafalgar Square	285	98
Train Shed, Philadelphia (The)	710	244
Trains That Come and the Trains That Go	712	244
Transept, Amiens (The)	486	168
Transept, Beauvais (The)	473	162
Transept Night, Beauvais (The)	474	162
Tree, Lincoln's Inn (The)	361	125
Tribune and Sun (The)	346	118
Trinity Churchyard	792	271
Trinity Church from the River	324	111
Tunnel, Montague Terrace (The)	845	289
Turn of the Tide (The)	168	58
Turn of the Tide (The) (aquatint)	219	76
Twelfth Street Meeting House, Philadelphia	757	259
Twilight, Pilot Town, Louisiana	41	15
Tyburn, The Motor Car	425	146

	PLATE NO.	PAGE
Ugliest Bridge in the World (The)	850	290
Unbelievable City (The)	498	172
Under Cannon Street Station	309	106
Under the Bridges, Chicago	593	203
Under the Bridges on the Schuylkill	92	32
Under Vauxhall Bridge	173	59
Underground Bookstall, London	149	51
Underground Station (The)	167	57
Union Square and Bank of Metropolis	327	112
Union Square, Rainy Day	330	113
United Fruit Boat	852	291
Up and Down in Siena	83	29
Up to the Woolworth	673	230
Upper Fifth Avenue, New York	323	111

Vale of Heath, Hampstead (The)	435	149
Vauxhall Bridge	161	55
Venice at Work	619	212
Venice, No. I	67	24
Venice, No. II	100	35
Venice, Shipping	72	25
Venice, S. Georgio	101	35
Viaduct, D. L. & W., at Nicholson, Pennsylvania (The)	732	251
Viaduct, Welsh Work (The)	578	198
Via S. Agata	84	29
Victoria Station	147	50
Victoria Station	278	96
Villiers Street	283	97

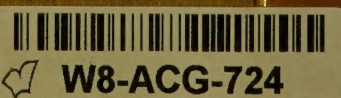
Waiting Room, Grand Central, New York (The)	697	239
Waiting Room, Union Station, Washington	715	245
Wakefield Fisher's Lane	14	6
Wakefield Mills	26	10
Wakefield on Fisher's Lane	17	7
Wall Street	344	118
Walt Whitman's House	851	291
Warship Coming In	770	264

	PLATE NO.	PAGE
Washington Cathedral from the Park	822	281
Waterloo Bridge	160	55
Waterloo Bridge (roulette)	685	235
Waterloo Bridge (soft ground)	686	236
Waterloo Bridge and Somerset House	379	131
Waterloo Place	412	142
Waterloo Station	238	82
Waterloo Towers	417	143
Waterloo Works	215	75
Water Street Stairs (Looking Down)	33	12
Water Street Stairs (Looking Up)	34	13
Water Works, Philadelphia (The)	753	258
Way Up to the Woolworth (The)	791	271
Welsh Coal	575	197
Welsh Copper	576	198
Welsh Works	579	199
West Door, St. Paul's	272	94
West Front, Amiens (The)	482	166
West Front, Rouen Cathedral (The)	470	161
West Front, Westminster Abbey	280	96
West Tower from Rue de la Grosse Horloge, Rouen	465	159
West Tower from the Cloisters, Rouen	468	160
Westminster	164	56
Westminster Bridge Station	148	51

	PLATE NO.	PAGE
Westminster, Evening	509	175
Westminster Lights	216	75
Westminster Towers from St. James' Park	369	127
West Street Building (The)	491	169
West Tower, St. Paul's	351	120
Whitehall Court	275	95
Whitehall Court from Westminster	405	139
White House, Tite Street	301	103
White Tower (The)	341	117
White Tower, Westminster	225	78
White Way (The)	798	273
William Penn's Grave, At Jordan's	762	261
Willow Street, Brooklyn	840	287
Winding Stair, Leeds (The)	551	189
Windsor from Eton	282	97
Wister House (The)	24	9
Within the Ferry, Cortlandt Street, New York	700	240
Woolworth Building (The)	675	231
Woolworth through the Arch (The)	785	269
Work Castles, Wolverhampton	569	195
Works at Greengates	563	193
Works at Waterloo	420	144
Works at Wolverhampton	565	194
Wren's City	504	174

Y

Yesterday and Today in Venice	70	25
Yorkshire Terrier	258	89



W8-ACG-724